

INLAND PRINTER

JUNE 1913

PRICE

CHICAGO

There is not only a difference,
But a distinction
In DOUBLETONE PRINTING,
That has an appeal of its own
To the discriminating eye.
That is why DOUBLETONE PRINTERS
Are getting the cream of the finest
Catalogue and general advertising work.
Are you a DOUBLETONE PRINTER?

To correct an erroneous impression
Among those unfamiliar with our line.
We would emphasize that all the
Ullmanines, and a majority of the
Doubletone Inks can, as a general rule.
Be run without slip-sheeting.

THERE ARE NO DOUBLETONE INKS OR ULLMANINES EXCEPT THOSE MADE BY US



Sigmund Ullman Co.

New York Philadelphia

Cincinnati

Chicago Cleveland

Inat's where your Ledger Customers are made

The bookkeeper in the office may not pass out the orders, but he's mighty close and influential with the one that does when it comes to the subject of Ledger Paper. Explanations to him are aught but soothing; it is quality he wants, and quality he must have, if you seek his good will.

Ledger Paper gets all sorts of treatment, under all kinds of conditions, and unless constituted to survive the ordeal, remains a constant reminder of the mistake in judgment of some printer or stationer.

It has been our aim to put the quality into our Ledger Papers that would assist our customers in the development of their Ledger business. "Butler Brands" of Durable Ledger Paper are the dependable solution of your Ledger problems.

BERKSHIRE LINEN LEDGER

A Ledger Paper made to your order. List all of the features that would constitute your ideal Ledger Paper and compare Berkshire Linen Ledger with your specifications, and you will find that we have produced just the paper you have been looking for.

The new linen rags used in making this paper are manipulated with the one idea of producing paper of fault-less quality, paper with a perfect writing and ruling surface, and pure, bright color—a sheet that will take repeated erasures.

If you want real Ledger satisfaction at a price that will effect a saving, you will get it in this brand.

"BUTLER BRANDS"

Durable Ledger Paper

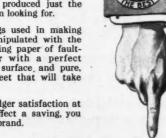
AMERICAN LINEN RECORD BYRON WESTON CO.'S LEDGER LEDGER MILLS LEDGER

BERKSHIRE LINEN LEDGER GENERAL LEDGER

LOOSE LEAF LINEN LEDGER

SCRIPTUM LEDGER

Write us that you are interested and we'll send samples of any one or all of the above brands.



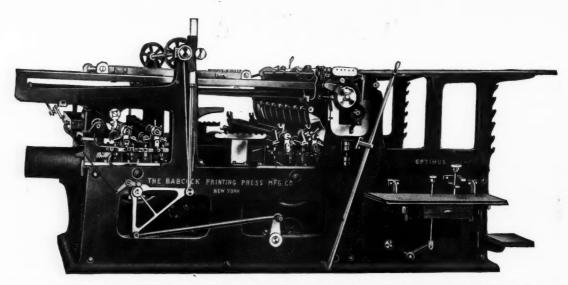


Milwaukee, Wis-Kansas City, Mo. Dallas, Tex. Houston, Tex. San Francisco. Cst. Louis, Mo. Los Angeles. Cal Angeles, Cal. land, Cal. York City

al Michigan Paper Co.

J.W.Butler Paper Co. Chicago

ESTABLISHED 1844



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Winnipeg

BARNHART BROTHERS & SPINDLER, WESTERN AGENTS, 168-172 W. MONROE ST., CHICAGO ST. LOUIS KANSAS CITY OMAHA ST., PAUL SEATTLE DALLAS WASHINGTON, D. C. National Paper & Type Company, 31 Burling Slip, New York, Exporters to South America, with branches in Mexico, Cuba, Peru, Argentina and Chile

The Babcock Optimus The Babcock Optimus

We have recently put out the No. 35 Optimus Pony, a new two-revolution, printing a 22x32 sheet with half-inch margins. It is the most perfect of small presses. Makes 3000 smoothly. In its way is as good as the famous No. 43 Optimus. Just the machine for high-class small work, and a lot of it. Ask for description.

the critical care in buying a press that it is in our power to exercise.

No buyer has as much at stake as we, or could less afford to be at fault in judgment.

Our tests are those of day by day use; our conclusions must be drawn from actual experience.

These find us watchful and alert; we approach them open-minded, as ready to criticise as the most stubborn enemy we have; for if fault exists it is vital that we know.

Not with one machine have we worked, but with thousands; not under one condition, but under all known to printing; not for weeks or months, but for years; not repairs, less wear to forms.

No firm or individual can use a fraction of in one section, but in every section and country.

> They leave us confirmed in the knowledge that in the Optimus two-revolution we offer the trade a press without an equal.

> The Optimus is the one press the buyer must know if he wishes to excel in equipment and secure attendant benefits.

He may at once acknowledge that it is the equal of any other press. Without risk or loss, he therefore can install an Optimus, and for himself test the claims of superiority that we make. We pledge that under like conditions it will show better and faster work than he secures from any similar press; and in doing it that there will be less cost for

SERVICE for PROFITS

A national concern has been criticised for putting up biscuits—crackers we used to call them—in packages and getting more for them than when they are sold in bulk. Is this criticism just? The same crackers are still sold in bulk, but the people do not want them. Cleanliness, convenience, safety from germs, make a genuine appeal, and buyers expect and are willing to pay for such service.

Isn't there food for thought here? Safety from germs may not be a desired quality in printed matter, but result-giving force is. A man will pay for stationery that will create influence, build prestige—in short, get business. Our whole success has been built on the theory that buyers will pay for quality when quality will pay them. And, as we see conditions, this is the theory upon which to build a really substantial printing business. We can help, too, if you will give us the opportunity.

Hampshire Paper Company

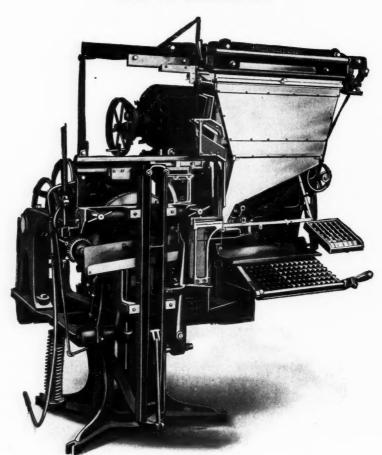
We are the only Papermakers in the world making Bond Paper Exclusively

South Hadley Falls, Massachusetts



THE LINOGRAPH

Do You Want a Linecasting Machine? If So, Don't Fail to Investigate the LINOGRAPH



Price, \$1,800.00

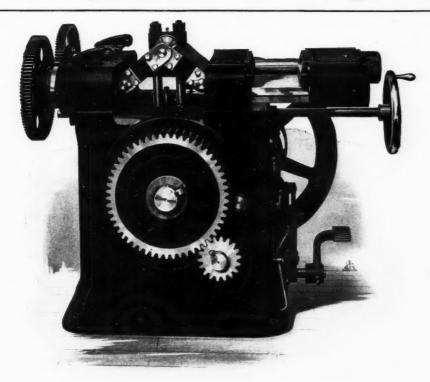
The simplest successful linecasting machine ever put on the market. Two-letter equipment; universal mold, with a range from 5-point to 14-point.

Magazine can be changed in 10 seconds and weighs only 40 pounds.

LET US SEND YOU OUR NEW CATALOG

THE LINOGRAPH COMPANY, Davenport, Iowa

The Seybold Book Compressor



Protected by Seybold Patents
With parts removed to show construction of machine

Especially designed for smashing or compressing thick books or a number of smaller books having a heavy swell at the back.

Impossible for signatures to become disarranged before or while under pressure. Eliminates entirely the old slow method of hammering the backs by hand and adds immensely to the production of trimming and backing machines.

The even movement and long dwell insures the books remaining in the compressed form after the jaws are released.

The Seybold Compressor having horizontal jaws, accidents so common on the oldstyle smashing machines are avoided.

THE SEYBOLD MACHINE COMPANY

Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper-Mills, Paper-Houses, Paper-Box Makers, etc.

Embracing — Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U. S. A.

BRANCHES: New York, 70 Duane Street; CHICAGO, 112-114 W. Harrison St., New Rand-McNally Bldg,
AGENCIES: J. H. Schroeter & Bro., Atlanta, Ga.; J. L. Morrison Co., Toronto, Ont.; Toronto Type Foundry Co., Ltd.,
Winnipeg, Man.; Keystone Type Foundry of California, 638 Mission St., San Francisco, Cal.
The Barnhart Type Foundry Co., 1102 Commerce St., Dallas, Tex.

Our New Factory



Not the largest, but the cleanest, most complete and best equipped machine-shop in the U. S. Electrical throughout.

Brown Folding Machine Co.

Erie, Pa.

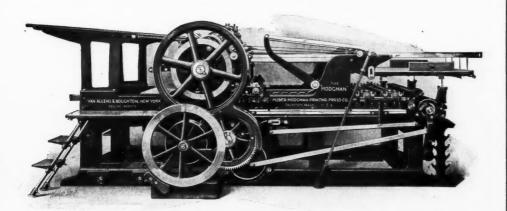
Chicago 343 South Dearborn Street

> Atlanta, Ga. J. H. Schroeter & Bro.

New York City 38 Park Row

Dallas, Texas 1102 Commerce Street

Filodeman,



EVERY industrial man knows that manufacturing economy is the real source of profit these days. Minimum operating cost with maximum efficiency per operative, per machine, is the basis of industrial supremacy to-day.

The dominant note of successful competition in the printing business is sounded in the productive efficiency of your plant and a minimum maintenance outlay.

You get every unit of power from Modgman, at much less cost than from any other press on the market, and the prolonged life of the machine, with the economy in rollers and other features, is a big saving which cuts a large item from the expense column year after year.

The Huber-Hodgman Printing Press Co.

Represented direct by

H. W. THORNTON, Chicago, Illinois
P. LAWRENCE P. M. CO., LTD., London, England

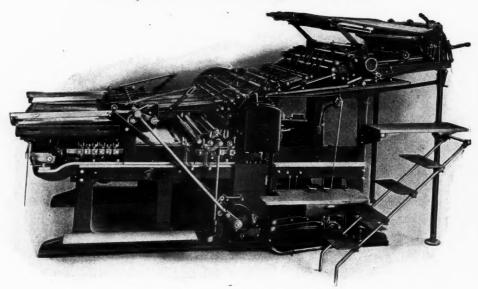
DR. OTTO C. STRECKER, Darmstadt, Germany S. COOKE PROPRIETARY, LTD., Melbourne, Australia Metropolitan Life Building

Factory: Taunton, Mass.

NEW YORK

CROSS CONTINUOUS FEEDERS

They Run While You Load



CROSS CONTINUOUS FEEDERS
For Printing-Presses and Folding Machines

¶ The CROSS CONTINUOUS FEEDER will register better than the most careful hand feeding, at any speed practical to the folder or press to which it is attached.

 \P As the feeder does not have to be stopped to load, you are assured of practically 100 per cent product.

Where the quality of the work will permit, the press can be run at a higher rate of speed than when fed by hand.

¶ A more even color can be maintained at any speed on any quality of work, because the press runs continuously—not stopping to take up lifts and to adjust sheets as a hand feeder has to do.

¶ Hand feeding gives 50 to 60 per cent possible output of the press. The CROSS CONTINUOUS SYSTEM OF AUTOMATIC FEEDING gives 100 per cent possible output to your press, with less waste and better register at less than 1 per cent per year maintenance.

Write for our new literature illustrating the CROSS CONTINUOUS SYSTEM OF FEEDING

DEXTER FOLDER COMPANY

NEW YORK

CHICAGO

PHILADELPHIA

BOSTON

ATLANTA, GA.
DODSON PRINTERS SUPPLY CO.

SAN FRANCISCO: H. W. BRINTNALL DALLAS, TEXAS: E. G. MYERS TORONTO, CANADA THE J. L. MORRISON CO.

THE AULT WIBORG (O. INC. ET UBIQUE)



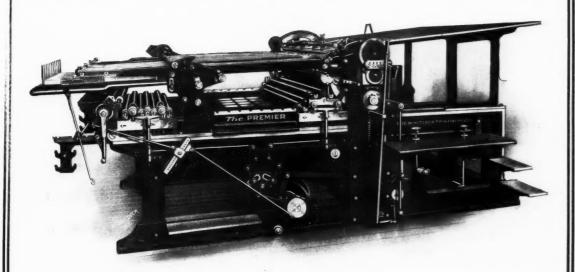


UR shops have been working overtime for several years now in the effort to keep up with the demands for *The* PREMIER and the other presses of our line. We have oftentimes felt ashamed of the way we have had to delay our customers on occasion owing to this congestion.

We have built not only all the presses the plant could

handle, but tried to do more besides.

But we are going to do better now, owing to the constant increase in our productive capacity. Orders will be filled as promptly as circumstances will allow. That can be relied on.



The PREMIER

is the BEST of ALL the Two-Revolution Presses

Let Us Tell You About It

AGENCIES

Chicago, St. Louis, Cleveland, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Spokane, Seattle, Dallas—AMERICAN TYPE FOUNDERS CO.

AMERICAN 197E FOUNDERS CO.
Atlanta, Ga.—Messrs, J. H. SCHROETER
& BRO., 133 Central Ave.
Toronto, Ont.—Messrs. MANTON BROS.,
105 Elizabeth St., Canada West,
Montreal, P. Q.—GEO. M. STEWART,
102 MCGill St., Canada East.
Halifax, N. S.—PRINTERS' SUPPLIES.

92 McGill St., Canada East. Halifax, N. S.— PRINTERS' SUPPLIES, Ltd., 27 Bedford Row, Maritime Provinces.

London, Eng.—Messrs. T. W. & C. B. SHERIDAN, 65-69 Mt. Pleasant, E. C.

The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

DERBY, CONN.

NEW YORK, 23d Street and Broadway Fuller (Flatiron) Building

BOSTON, 510 Weld Building, 176 Federal Street

ESTABLISHED 1830



"COES" MICRO

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

LORING COES & CO., Inc.

WORCESTER, MASSACHUSETTS.

Micro-Ground, Com Micro-Ground. Com Micro-Ground. Com Micro-Ground. Com Micro-Ground.

New York Office - W. E. ROBBINS, 29 Murray St. Phone, 6866 Barclay

Micro-Ground. Com Micro-Ground, Com Micro-Ground, Com Micro-Ground, Com Micro-Ground, Com Micro-Ground.

TORONTO TYPE FOUNDRY COMPANY, Toronto, Montreal, Winnipeg, Calgary and Regina Sole Agents for Canada

COES RECORDS

COES is Always Best!

PERLESS PERRENA BLACK

The BLACK

that makes the finest Halftone Letterpress and Litho Ink.

Especially valuable for making easy flowing Inks that will run smoothly down the fountain of the Press, distribute readily and uniformily on the rollers, producing a perfectly clear black impression,

Peerless Black makes the best Half-tone Ink for use on Fast Running Presses.

THE PEERLESS CARBON BLACK COMPANY PITTSBURG, U. S. A.

BINNEY & SMITH COMPANY, Sole Selling Agents

81-83 FULTON STREET, NEW YORK, U. S. A.

63 Farringdon Street, London, E. C.

BRANCH OFFICES IN EUROPE:
Kaufmannshaus, 179 Hamburg

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You Can Always Depend on

Scott Offset Presses

Ask Any One in the Trade And They Will Tell You That

The Scott

Never Disappoints You

KETTERLINUS Lithographic Manufacturing Co. PHILADELPHIA

March 28th, 1913.

Walter Scott & Co., 1 Madison Avenue, New York City.

Dear Sirs:-

In answer to your request for a letter, I would say that we have sent your house an order for a 45 x 65 Offset Press.

We only hope that the press will be as satisfactory as the other four Scott Offset Presses which we are operating.

With kind regards, we are

Very truly yours,

KETTERLINUS LITHO. MFG. CO.,

Walter Clothier,

Secretary.

FIVE SCOTT OFFSETS

ARE OPERATED BY

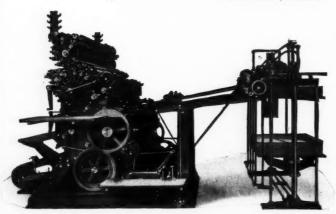
KETTERLINUS LITHO. MANUFACTURING CO. PHILADELPHIA, PA.

FOUR SCOTT OFFSET PRESSES

ARE OPERATED BY

THE FORBES LITHO. MANUFACTURING CO.

BOSTON, MASS.



And Others All Over the World

Walter Scott & Co.

DAVID J. SCOTT. General Manager

Printing Machinery

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

NEW YORK OFFICE: 1 Madison Ave. CHICAGO OFFICE:

This is only for Color Printers

AXFIELD PARRISH PAINTINGS are the delight of all who love Color. You often see them reproduced and beautifully printed in the Ladies' Home Journal, and this printing is done from the most skillfully made electrotypes that can be bought—Royal Duplicuts.

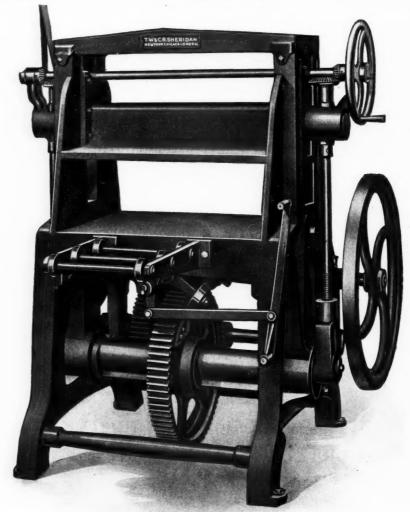
Although you may not employ such talent as that of Mr. Parrish, your work is surely good enough to warrant Royal Reproduction Service.

Ship a set of color-plate originals to us; you won't be a pioneer—others already have the habit.



ROYAL ELECTROTYPE CO.

SHERIDAN DIE PRESSES Speed Accuracy Power



The illustration shows size 33 x 18. Sizes 44 x 22 and over are double geared.

PRICES:

33 x 18, \$350 37 x 18, \$375 44 x 22, \$570 50 x 24, \$670 60 x 26, \$800 F. O. B. Champlain, New York

SPECIAL DIE PRESSES MADE FOR ALL PURPOSES

Write for booklet and full particulars.

T. W. & C. B. SHERIDAN CO.

Fetablished 1835

OFFICES AND SALESROOMS

56 and 58 Duane Street, NEW YORK 607 and 609 So. Clark Street, CHICAGO 63-69 Mount Pleasant, LONDON, E. C., ENGLAND

You are interested in

ANTIQUESIADED

the first one of a number of new and attractive series of

SHADED TYPE FACES

which will favorably influence the vogue in typography of the better classes of commercial, catalogue, newspaper and periodical printing, and will surely please advertisers.

Every printer will want a copy of each of the beautiful showings soon to be issued. Send for them and they will be mailed to you as rapidly as printed. Each showing gives the sizes and prices of the fonts.

American Type Founders Company

Set in Antique Shaded Grecian Shaded Border Lithotone Brass Rule

OSWEGO

YOU GO
(If You Are Wise)

For Your Eyes

TO AN OCULIST

For Law

TO A LAWYER

For Cutting Machines TO A SPECIALIST



Oswego Auto



Oswego Semi-Auto



Oswego Lever



Oswego Power

CONCENTRATION

on a single line secures you the most expert and efficient service. Oswego service is highly specialized cutting machine service. Oswego and Brown & Carver cutting machine service has nearly half a century's experience perfecting it. It will be a pleasure to build for you an OSWEGO machine, adapted to your exact needs, which will increase your profits.

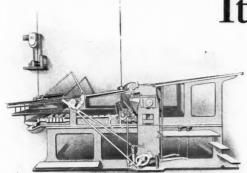
OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor OSWEGO, N. Y., U.S.A.

Cutting Machines Exclusively

Ninety Sizes and Styles, 16-inch to 84-inch

"U. P. M." THE TRADE-MARK OF QUALITY



It's a Condition

and not a theory that confronts a pressman on a chilly morning when the paper don't "work right" and when spoilage runs high and output low.

But this condition exists only in those pressrooms where the presses are not equipped with the

CHAPMAN ELECTRIC NEUTRALIZER

Did that ever occur to you? It's true. Whose fault is it if you are still a victim of electricity in paper stock?

WE ALSO OFFER THE

U. P. M. AUTOMATIC CONTINUOUS PILE FEEDER

The only really popular Pile Feeder.

WE ALSO OFFER THE

U. P. M. VACUUM BRONZER

Popular with employers. Profitable for the user.

SOLE SELLING AGENTS

UNITED PRINTING MACHINERY CO.

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116 East 13th Street, New York

Western Agent WILLIAMS-LLOYD MACHINERY COMPANY, 638 Federal Street, Chicago

Typesetting Machine Engineers' Journal

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A monthly magazine devoted to composingroom machinery, edited and published by practical

Complete patent records of inventions applicable to typesetting and typecasting machinery in all countries—a feature.

\$1.00 A YEAR

Non-Curling Gummed Papers

IMPORTED AND DOMESTIC

Distinctive and special brands for all and every conceivable purpose. C., We produce high-grade gummed papers especially adaptable for lithographing as well as medium and cheaper grades for ordinary label printing.

Send for our Sample-book



WAVERLY PARK, N. J.

Established in England in 1830

D. H. R. STEEL DIE STAMPING INKS AND VARNISH

As a suggestion, a trial of D. H. R. Poinsettia Red; Holly Green, No. 322; Lenox Red, No. 308; Italian Green, No. 313; Royal Purple, No. 304; S. F. White, No. 500; Keystone Red, No. 4; Wisteria, No. 323, would help you in deciding that D. H. R. Inks are the best for Christmas cards as well as commercial work.

Denny, Hilborn & Rosenbach

PHILADELPHIA

Geo. Russell Reed & Co., San Francisco, Cal., Agents for the Pacific Coast.

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co. **CHICAGO**

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675 Elm Street

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MINNEAPOLIS

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COLUMBUS



Only the Man Who Don't Know the Game

1 Printer, 1 hour, .375c Int. on Lead Cutter .0000 .375c This for This Lead Cutter Way 20 Slugs per Minute 21 1200 Slugs per Hour

1 Printer, 1 hour, Interest on Miller

.375c .0025 .3775 That for That South Slugs per Minute got 18000 Slugs per Hour

One-fourth cent more gets you 15 times the amount of work

THAT'S THE MILLER

The only Accurate Type-high Planer for the Printer Will plane ordinary sized cuts five per minute EASY TO BUY.

Routs, Drills, Jig-Saws, Broaches, Planes

EASY TO PAY FOR.

Sold by Leading Dealers Miller Saw-Trimmer Co., POINT BLDG., PA.

Miller Universal Saw-Trimmer

Miller Router and Jig-Sa

The Robert Dick Mailer

Combines the three great essentials to the publisher: SPEED — SIMPLICITY — DURABILITY

Read what one of the many users has to say.

The Waco Times-Herald,
Waco, Tex., Aug. 2, 1911.

Dick Patent Mailer Co.,
139 W. Tupper St., Buffalo, N. Y.
Gentlemen,—I have been using your patent
mailer for five years with most satisfactory
results, and think it is the best and speediest
machine on the market to-day. My record
per hour is 6,500, which I think is the best
record in Texas. Would be pleased to have
you use this letter in any way you see fit,
Yours very truly, B. D. Geiser,
Foreman Mailing Dept,
Manufactured in inch and half inch sizes

Manufactured in inch and half inch sizes from two to five inches.

For further information, address

Rev. Robert Dick Estate, Buffalo, New York

Printers' Inks for Illustrations and Jobwork

"ELECTRIC" Mark

Gold Medal at Brussels, 1910.

FOUNDED 1885.



most technically up-to-date colors of the present.

MAX MÜHSAM, Berlin-Neukölln Manufacturer of Printing Inks

X IIIIIIIIIIIIIII mnumum X "Globetypes" are machine etched halftones and electros from halftones by an exclusive process Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates. DRA HAU ZING WOO ENG COLO NICK ELEC Telephone, Harrison 5260-5261-5262 All Departments miniminimini | X X

It Pays to Cast Your Own Type



Price includes molds for casting type, high and low quads and spaces in 6, 8, 10, 12, 14, 18, 20, 24, 30 and 36 point

HIS Type Caster is the only Type Caster that makes type so rapidly and economically that it costs less to use new type for every job than to distribute.

The Monotype is the only Type Caster that can supply you with the faces you want—when you want them.

Over 1050 fonts of the newest and popular faces for rental on the Matrix Library plan at a cost of \$1.67 per font.

Water-cooled molds insure steady running on type of the highest quality, and a choice of nineteen speeds provides for casting every size type at the greatest possible speed.

Until type founders make type of steel, depreciation on foundry type is a needless waste of real money.

Some interesting facts on the Type Caster question and a copy of our new Specimen Book of Faces is yours for the asking.

Lanston Monotype Machine Company

Philadelphia

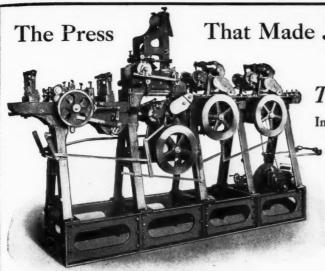
New York, World Building

Boston, Wentworth Building

Chicago, Rand-McNally Building

Cuba, the West Indies and Mexico, A. T. L. Nussa, Teniente Rey No. 55, Havana

"A Type Caster without matrices is as useless as type cases without type"



That Made JOB PRINTING PROFITABLE

The NEW ERA PRESS

Increases Your Output, Saves Space and Reduces Overhead Expenses.

Feeds from the roll, prints from type or flat plates, one or more colors on one or both sides, and at a speed of 5,000 to 7,000 impressions per hour, delivers the finished product immediately. A big asset in pleasing customers. No second handling of sheets between printing of colors or waiting for ink to dry. No chance for paper to shrink or stretch. Accurate register is guaranteed.

Can also perforate, slit, die cut, make tags or cartons, fold and do many other special operations.

Just the machine for fine colorwork and specialties. Ask for catalog "A" and send us to-day samples of your multi-color or difficult operation work, and we will show you just how economically they can be produced on the New Era Press.

BUILT BY THE REGINA COMPANY

Manufacturers of High-Grade Specialties

217 Marbridge Building, 47 West 34th Street

NEW YORK CITY



(Rear View)

Tatum Crimping and Flexing Machine

Crimping machines are not new, but a good one is rare. The new Tatum Crimper embraces good points not found in any other. Built for to-day's requirement, substantial, convenient, and guaranteed satisfactory.

Note these few important features:

This machine has three pairs of crimping rolls, with one pair of ironing rolls, and not only creases the sheet, but thoroughly flexes it.

This is not satisfactorily done on machines with a single pair of rolls, which often stiffen the paper instead of making it more flexible, and also make the sheets unduly pile up.

The TATUM CRIMPER is an open side machine, and any size of sheet may be passed through. Very delicate adjustment of the rolls is provided, and without weakening the paper, the sheet is thoroughly flexed.

The roll shafts are of special steel, running in brass boxes (16), and with ample oiling devices.

The work is very rapidly done, passing out at the back into an inclined "layboy," which automatically takes care of the sheets.

Further information and price on request.

THE SAM'L C. TATUM COMPANY

Main Office and Factory
CINCINNATI, OHIO



New York Office 180 FULTON STREET

Makers of "The Line of True Merit"

A Motor Designed for Printing Press Service



5 H.-P. Motor for driving Rotary Press

Strict economy must be practiced by printers, not only in expense, but in time saved, to show a profit.

A Robbins & Myers Standard Motor will drive a press to better advantage than any other form of power; it can be installed within the frame of the press to save space—no cumbersome overhead shafting or crowded aisles.

It is cleanly, quiet in operation and provides power at any time of day or night. The starting and stopping are always under perfect control; varying speeds are possible. The motor will last as long as the press.

Robbins & Myers Motors

Our press-driving motors furnish from ¼ H.-P. to 15 H.-P., giving a practically unlimited range of printing speeds. Ask us for list of large and small users.

The Robbins & Myers Co. Springfield, Ohio

Branches and Agencies in All Principal Cities
We also manufacture the famous line of "Standard" Electric Fans, for direct
or alternating current.

Inks That Are Used in Every Country Where Printing is Done

KAST & EHINGER

GERMANY

Manufacturing Agents for the United States, Canada, Cuba and Mexico

Charles Hellmuth

PRINTING AND LITHOGRAPHIC

INKS

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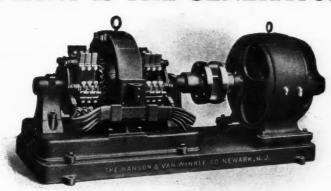
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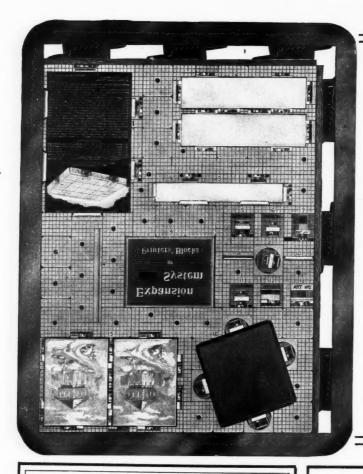
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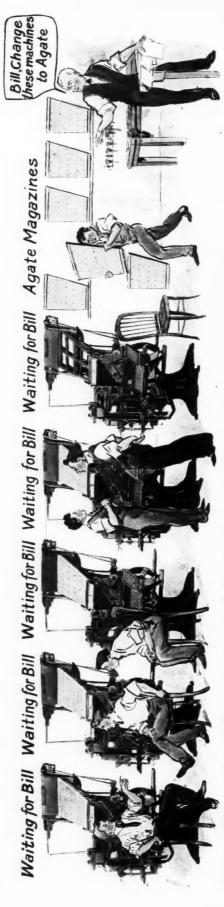
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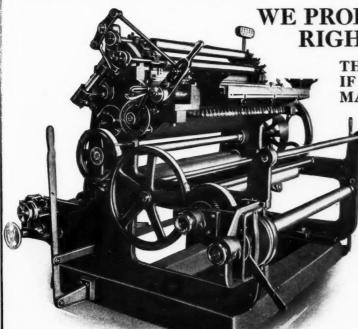


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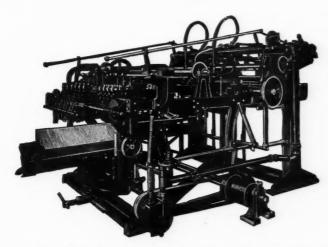
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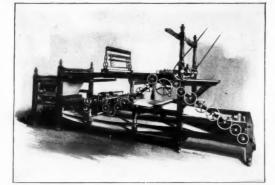
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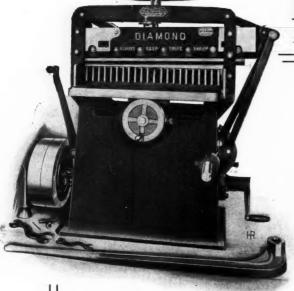
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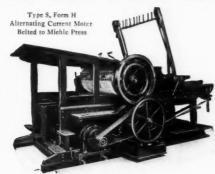
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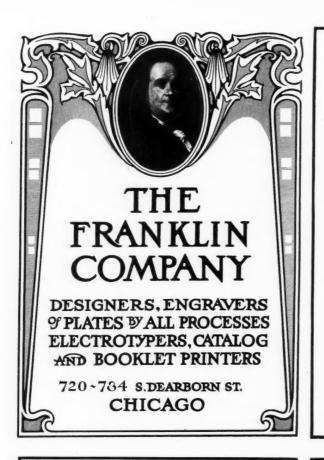
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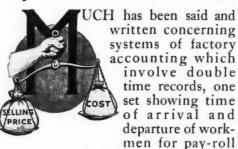
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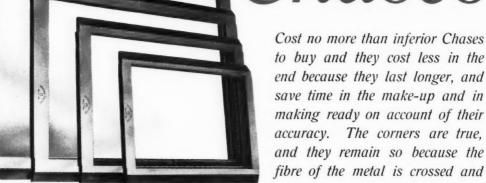
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What help we gain to win along the way

Is interest on the help we gave another day:

Back to our hearts, and back to meet our need,

Come each kind word and charitable deed.

Not how or why is given us to know

The currents of the human ebb and flow

Wherein we come and move awhile, then, wondering, pass on-

Our footprints on the sands of time" the good that we have done.





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The Leading Trade Journal of the World in the Printing and Allied Industries

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Vol. 51

JUNE, 1913

No. 3

A Day at Union Headquarters

By MRS. K. J. MURRAY

Illustrations by John T. Nolf

HE four-room suite in the sky-scraper office building was too high above the street to be disturbed by the various city noises. The click of the typewriter and the scratch of the pen alone broke the silence of the outer office where the secretary and his clerk were at work. Suddenly the door

of the president's room swung open.

"I haven't time to discuss it any further and I don't see how we could interfere," said the president. "According to your own story, you struck the superintendent when he objected to your work. Of course he discharged you, and really, Adams, I think he served you right."

"But I'm willing to apologize," replied a half-sulky voice.

"Then go to him and apologize, as between man and man. The union can not justify any member who starts in to roughhouse his place."

The telephone bell rang and the clerk answered. "Burton Brothers want four men right away," he reported.



"He sent you a dispossession notice, I suppose?"

"Tell them we'll see what we can do," said the secretary. The clerk went out to the reading-room where some unemployed men were waiting on chance of a call from some firm needing help. Returning, he said: "I can only get one fellow to go; the others say they won't climb five flights of stairs."

"Well, 'phone 'em so," rejoined the secretary, adding, "I never could understand why that firm won't let their employees use the elevators."



"When? Where did he go."

"Pure cussedness," responded the clerk, hanging up the receiver. Before he reached his desk the bell rang again.

"Anderson Company say they want three men in a desperate hurry."

The secretary called to the president: "Charlie, here's the Anderson Company again. I think their case is up to you."

The president answered the 'phone: "Hello! This is the president. Who is talking—Mr. Anderson? Yes, we have several men on call. Dickinson? Yes, he's here. But we have had various complaints that you are irregular in your pay. One man waited two weeks for his money. We can't recommend your place under those circumstances. Oh, you'll guarantee

prompt settlement? Very well; I'll send up Dickinson and two more."

"Do you think he'll make good?" asked the secretary.

"Last call to the dining-car if he doesn't. Tell Dickinson it'll be all right, Jim, and send two others with him."

As the clerk re-entered the room, he was preceded by a woman carrying a baby. "Here is the gentleman you wanted to see," indicating the secretary, and adding, "The lady got into the reading-room by mistake," he placed a chair for her as the secretary came forward.

"What can I do for you, madam?" he asked, then suddenly, as she lifted her veil: "Isn't this Mrs. Dorman — George Dorman's wife?"

"Yes, sir. I met you at the hospital when you came to see my husband."

"So you did. How is he?"

"He was discharged two days ago, but he's still weak. The doctor says he mustn't work for three weeks yet."

"He's lucky to be alive," was the secretary's comment. "He was a very sick man. Well, Mrs. Dorman, what can we do for you?"

The woman hesitated a moment. "I've done the best I could, but I can't go out to work because of the baby. And — and — the rent's overdue — and this morning the landlord — " Her voice broke.

"He sent you a dispossession notice, I suppose. Did you bring it with you?" His kindly manner seemed to encourage the woman; as she produced the paper, she went on:

"We can't pay him until George gets back to work, and he won't wait. George wanted me to come to you and say if the union would advance the money he'd repay it as soon as he was able." She looked anxiously from the secretary to the clerk, then at the president.

"Twenty dollars, ten days overdue. I guess it can be done. Leave this notice with me, Mrs. Dorman, I'll see to it. Tell George not to worry, and to get well as fast as he can. Now, now, that's all right," cutting short the woman's tremulous thanks as she took her leave.

"What sort of a fellow is Dorman? I don't know him," said the president.

"All right, but blamed unlucky. Just up from double pneumonia. Oh, he'll make good—if he don't, I will."

"Come into a fortune lately, Jack? You'll need it to keep this up," dryly remarked the president.

"I'm sorry for Dorman, and —I lost a kid just the age of his. Here comes a horse of another color," added the secretary, lowering his voice as the door opened, admitting a tall, showily dressed blonde, whose well-powdered face was shadowed by a big picture hat and a long white veil.

"Is this the gentleman in charge?" she asked, smiling. The president stepped back and closed his door as the secretary answered,

"Yes, madam."

"I've called to ask if you can tell me where to find Ed. Colwell."

"Are you Mrs. Colwell?" inquired the secretary. The woman's bold eyes met his squarely as she answered:

"Yes, I'm his wife — what difference does that make? Where is he, do you know?"



"I believe he has left town."

"Left town?" The woman's shrill voice rose to a shriek. "When? Where did he go?"

"That I can't say, madam. He took his traveling card last Saturday."
The clerk started to speak, but the secretary's look checked him as the woman went on:

"Well, if he thinks he can shake me like this, he's mistaken! The liar! He told me he had to work Saturday night! The swindler! He promised me

twenty-five dollars, and I need the money! The"—then followed a storm of profanity and vile language.

"Come, madam, we can't have this disturbance," interposed the secretary. "It is no affair of ours, and you'll have to excuse me now."

As she swept out of the office, the clerk remarked: "Colwell's gone to Scranton; I thought you knew that."

"Bad plan to tell all you know," rejoined the secretary. After a moment he added: "You may meet that woman again; if you do, don't mention Scranton to her. Go and see the lawyer about this dispossession business," giving him some money.

As the door closed behind him



the president asked: "Why are you so close-mouthed about Colwell, Jack?"

"Well, Charlie, that woman has made a lot of trouble between the Colwell's — she's not his wife, of course — and Colwell put me wise. He's gone away to get rid of her."

"Ah!" understandingly. "Good Lord, here comes Dick Lynch, full as a goat. Don't let him into my room, on your life!"

"Jack," stuttered the newcomer, "you're a g-goo' feller. Len' m' a quarter — hey? C'm now, be a sport, can' yer?"

"Not to-day; you're soused enough as it is. Go away, Dick, and sober up. I'm too busy to bother with you."

"C-cop d-dow' str's said h-he'd run me in," giggled Lynch.

"Is this your day off? You know what will happen if you don't show up to-morrow. Your foreman told you this was your last chance."

"Thom'son's good feller," with owlish gravity.

"That's all right; but he'll fire you if you stay away to-morrow. Then what will your family do next winter? Trade's dull all over town."

"Wha'll I do?" sniveled Lynch. "Go dow' an' cop'll g-get me. Ain' got carfare t' g' home."

"Lie down on the bench in the reading-room and sleep it off. Take him in there, Jim. Keep quiet, now, Lynch, and you'll be all right by night."

"What's the good, Jack? He'll be drunk again to-morrow," remarked the president, opening his door.

"No; he goes on periodicals, one every three months or so. This'll do him until New Year's. Better let him sleep it out in here now than to have him hanging around here half boozed every day for heaven knows how long."

"You're a wise guy," commented the president.

"I've used up all the morning, just the same," replied the secretary, sitting down at his desk.

For some time he worked undisturbed, only looking up to nod to a Salvation Army lass selling the *War Cry*, and to pass the time of day with a white-haired member soliciting trade for cigars and tobacco.

"Send me a pound-package of Bull Durham and a briar pipe," was his order. "How are they coming, Fred?"

"Fine — better'n I expected. It's easier on my lame leg than standing all day at work. Here's my month's dues; just stamp my card, please."

The secretary glanced at the clock. "Guess I'll go to lunch. Keep Lynch here if you can, Jim."

"He's sleeping like a log," was the clerk's reply. "Looks like he's safe for the afternoon."

On his return he found a man awaiting him, whose sunken eyes, thin cheeks and trembling hands showed plainly the convalescent.

"Glad to see you out again, Bill. How's the cough?" the secretary asked.

The newcomer shook his head. "Bad, Jack. I'll never get well here. Climate doesn't suit me."

"Perhaps you'll improve later. What does your doctor say?"

"Says I ought to go home."

"Where is that?"

"Sydney, Australia. If I could get there, I believe I'd pick up again. I'm deadly homesick. If I could only see the old place and my sisters and my mother!" He turned his head hastily to hide the starting tears. "I'm so weak, Jack, I haven't the pluck of a mouse."

"How are you fixed?" asked the secretary.

"I've got a few dollars, and my return ticket from London to Sydney is still good. But I haven't enough for the trip to London."

The secretary drummed with his fingers on the desk a few moments.

"How long have you been in the country?" he asked presently.

"A year in December."

"Well, I'll see what we can do. It's too late to-day; but you come in Thursday, and I'll let you know. Go home and lie down; you don't look fit to be out."

"How do you expect to get around that?" queried the president. "Are you going down in your own pocket?"

"Not necessary this trip. I think the English consul will furnish transportation. Poor devil! He sure does look mighty bad."

"Looks like he wouldn't live to see Australia," commented the clerk.

"Oh, he'll chirk up when he realizes he is going home; he's weak now, and homesick, and generally down on his luck."

"Lynch hasn't stirred," volunteered the clerk.

"That's good hearing. He'll wake up sober, likely."

The Literature of Typography

V.-Historic Value of Text-Books

By HENRY LEWIS BULLEN

EFORE discussing the higher and more interesting classes of typographic literature, something more may be said about the text-books referred to in two previous articles, the possession and study of which are necessary aids to those who are ambitious to improve their status and value as printers. One advantage of owning one's own text-books is the freedom to make notes in them. Unless you are a beginner you will find that much of the information relating to that branch of printing in which you are immediately engaged is already in your possession; so the best use of your text-book is to make it the basis for an inventory of what you know and what you did not know, checking with a pencil-mark everything in the book that is new to you. The student who reads leisurely with pencil or pen in hand, and makes notes as he reads, will get a great deal more out of his studies than a mere scanner of a book.

The radical changes in methods and practices in all branches of printing during the twenty years just passed have made obsolete much of the information in most of the text-books written before the beginning of the present century. Scores of these, written or compiled without any perspective or literary faculty, are now fearsomely uninteresting, dry affairs. But there were some writers of text-books who appreciated the fact that printing did not commence and would not end in the period of their own lives, and their

works have become indispensable to a correct knowledge of the evolution of our present methods and the history of inventions connected with printing.

If any reader of this page, blessed with a love of good books, or with promptings thereto, will begin collecting rare books about printing, he will very soon bless the day in which he enrolled himself in the army of book lovers. Book collecting is a fascinating avocation. The judicious collector

will find his collection an asset of steadily increasing value, while his practice of printing will be cumulatively improved and made vastly more enjoyable and profitable as he learns to base his work on the firm foundations of all the good work of the good printers of preceding centuries. No long purse is required, and books occupy comparatively little space and add a charm to every home unlike any other a man may find there.

"The love of learning, the sequestered nooks
And all the sweet serenity of books."

The larger proportion of the notable collections of books on printing were commenced by printers in the journeyman stage of their craft. Book-collecting is one of the great refinements of life which is within the reach of every one fortunate enough to be a thorough printer. No one, of course, can



Reproduced from a rare print.

be a thorough printer who does not possess an intelligence better cultivated than the average, and is therefore himself a beneficiary of good books. An admirable start may be made by acquiring a few of the rarer early textbooks.

The first text-book of printing, bookbinding and typefounding in any language, is Joseph Moxon's "Mechanick Exercises; or, the Doctrine of Handy-Works applied to the Art of Printing," London, 1683. It is the

best printer's text-book ever written, minutely detailing each operation, furnishing correct engravings of the press and other appliances, with the "customs of the chapel," much good typographic philosophy, and a dictionary of terms. If all knowledge of printing were lost, and one copy of Moxon were found, the whole art and mystery of printing, as practiced in 1863, could be re-established in every detail and without guesswork from its



Reproduced from a rare print.

This merit could not be truthfully claimed for any later text-book in English. has 394 pages and thirty-five plates, and is worth about \$100; but Mr. De Vinne has reprinted Moxon, in two attractive volumes, page for page, with all the illustrations, which is sold by the De Vinne Press for \$5.50 postpaid. It will soon be out of print. If any printer fails to love his Moxon as he finds it in Mr. De Vinne's beautiful reprint he may as well cease the attempt to be a collector of books on the printing art. The enthusiastic Moxon was a typefounder. He was also manufacturer of mathematical instruments, "hydrographer to the king" (receiving a salary of \$4,000 therefor), and member of that Royal Society (of the Sciences) of which our Franklin became the first American member, as well as the recipient of its gold medal for his electrical discoveries and inventions. Moxon wrote

text-books on astronomy, mathematics, navigation, twenty in all, and also "The Rules of Three Orders of Print Letters" (1676), and a specimen of his types (1669), both now very rare and great prizes in any typographical collection.

Here are other very interesting works recommended to the collector: Fournier's "Manuel Typographique," Paris, 1764, 2 vols., beautifully

printed, describing the whole art of typefounding, with type specimens, and setting forth the point system, precisely on the same principle adopted in this country about twenty-five years ago, but which has been in use in France for 176 years. Fournier introduced it there in 1737. Germany's first printer's text-book is Ernesti's "Die Woleingerichtete Buchdruckery" (the well-equipped printing plant), Nuremberg, 1721, which was reprinted with additions in 1733. It has lays of cases, impositions, type specimens, biographies of the greater printers with portraits, much poetry of printing, and a reprint of "Depositio Cornuti Typographici," a curious and delightful morality play for printers, breathing a fine appreciation of the value of printing:

"All in splendor stands thy Name, Honour'd both by King and Nation; First of Arts! without thy Light, All the rest would sink in Night."

For about three centuries the play was enacted in Germany whenever an apprentice-printer was initiated into the rank of journeyman. William Blades, master printer of London, translated the play into English in 1885, and added a history of it which can not fail to delight every true printer. Mr. Blades found editions of this play as early as 1621, and as late as 1743, when it appears again in a fine text-book, Gessner's "Buchdruckerkunst" (the printing art), Leipzig, 1743, also well worthy of place in a printer's collection. The first text-book in French, Fertel's "La Science pratique de l'Imprimerie" (science and practice of the printing plant), Saint Omer, 1723, is stylishly printed, has numerous plates and is thoroughly edited. These are the more notable early text-books in foreign languages. A collection would be strengthened by Smalian's "Practisches Handbuch for Buchdrucker," Danzig, 1874, in which the adoption of a standard line for types was first suggested. Nicholas Werner of St. Louis, reading this suggestion, worked out our present standard lining system in 1889, and through his influence it was first put into use in 1895 by the Inland Type Foundry.

(To be continued.)

OLD BOOKS

Through ancient tomes I fondly glance, and reading here and there perchance, I love to dwell on spellings quaint in lettering by some cloistered saint. The scrolls in red and blue and gold, and flowers rich and manifold, reveal to me how rich and rare the labor was that took such care and taste with love unfolding still the patient hand and thoughtful skill. That hand is mouldered in the clay and with its owner passed away. O, would that I could thus achieve some beauteous thing to last—and leave.

Some English Contributions to a Designer's Scrap-Book

BY HARRY L. GAGE

HE inspiration of "the other fellow's" work is never to be denied, be it by favorable or unfavorable contrast with our own. Though a critical few would damn with the suspicion of plagiarism the man who goes too frequently to his scrapbook, no moral law will make him cease to avail himself of the stimulus that comes with the intimate study of any good work. It is not thievery to be stirred into action by another

man's skilful expression of his ideas. Nor is it piracy to be a frank imitator of a style that is good. Hence the scrap-book—the "wee nippy" of mental

stimulant for printer and designer.

Note Wallets in all Leathers ? mounted Eunmounted

fitted Vanity Bags in Choice Leathers & Neat Designs +

Latest Novelties and DESIGNS in Leather Goods

Fig. 1-A group of window cards.

If the scrap-book includes — as it should — examples of foreign origin, it is usually with more curiosity than expectancy that American printers and designers turn to the work of their cousins in Great Britain. We have recognized the strength of the Germans, the classic reminiscence in modern Italian work and the sturdy primitiveness of the northern peoples. But much of the British work of recent years has been marked by the characteristics which marred the product of the typical American printery of 1880. The lack of simplicity, of harmony of type, stock and color; the ornate fussiness and markedly poor pictorial illustration in a large part of the average British printed matter has never been mitigated by their skill in engraving technique. Unwieldy newspapers, whose characterless pages have exasperated the American reader and a dearth of

better class magazines, are typical of conditions which have merely emphasized the quality of those notable publishing houses whose bookwork has been irreproachable in every way.

It is the more interesting, therefore, to note the commercial work of a firm of stationers, W. H. Smith & Son, of London, as being rather extra-

ABCDEFG abcdefghij klmnopgrs tuvwx "Stanted Pen" character Jization of Lis.

ABCDEFG abcdefol

Formal types of Letters 1 9 0 produces chiefly by "Straight" PEN

Fig. 2.-Two alphabets reproduced from "Writing and Illuminating and Lettering" by Edward Johnston.

All Communications to be addressed to the Company.

CONSTRUCTION DEPARTMENT 21 & 23 NORTH JOHN ST LIVERPOOL

IN REPLY PLEASE QUOTE :

Telegrams
PERISTILE



5891 CENTRAL

CORRESPONDENCE COLLEGE SOUTH KENSINGTON LONDON S.W. Principal:-G.M.LLOYD M.A. M.Sc. F.R.G.S. F.C.S.



Two examples of hand-lettered headings.



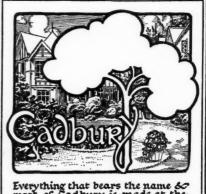
Showing the manner in which the quill strokes form the letters.

work of earlier days and has made a working analysis of the beauty of manuscript letter-forms that is most interesting, not only in his book, but in its influence on his commercial work. Witness, for instance, the group of window cards reproduced in Fig. 1. They are almost crudely done in a quick, informal way, yet they have fine dignity of style and good legibility essentials so often wanting in showcard writers' efforts.

These cards are done in the same manner in which many of the old manuscripts were written—with a wide quill pen, literally writing each letter with single, forceful strokes. Johnston's book goes deeply into letter construction from the basis of the quill-drawn letters, the first of the more important

ordinary. This concern operates a chain of stationery and book shops throughout England, and is also setting a new mark in advertising service with the quality of their printing and advertising design. Their stores too, exemplify their belief in intelligent stock display and a careful consideration of the little things that go far to win public favor.

We reproduce a variety of specimens that are going out from the designers of this house of Smith & Son, letter-heads and lettered display that are full of character and distinguished design. Much of it is the work of one man, Edward Johnston, whose book, "Writing and Illuminating and Lettering," should be in the library of every printer and designer. Johnston has devoted much careful study to the



Everything that bears the name & mark of Cadbury is made at the Factory in a Garden at Bournville under conditions of health and deanliness that ensure its s absolute purity.

Fig. 4.—Quill-pen lettering harmonizing with

manuals of lettering to approach the subject from other than an architectural angle. It will be of interest to study two of his alphabets shown in Fig. 2. These are the letter-forms used in the window cards; Fig. 3

shows the manner in which the quill strokes form the letters, how the movement of the wide pen makes the graduated curves, the firm vertical letter elements and the delicate horizontal lines.

The easy, flowing character of these alphabets makes a solid mass of lettering done in this manner unusually distinctive when surrounded by

type display, and thus valuable in newspaper advertising. As an example, see the Cadbury advertisement, Fig. 4, where a simple paragraph of "written" lettering so completely harmonizes in tone and effect with the decorative panel above it.

Further refined, the habit of "writing" lettering leads to such a style as that noticeable in the letter-heads reproduced. They are dignified in design and well varied. The refinement in the letter design approaches the true architectural forms, yet is thoroughly in keeping with the occasional touches of the easier written style. More elaborate in design is the Cadbury ad., Fig. 5.

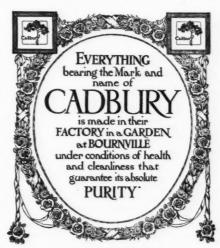


Fig. 5. - Advertisement in which quill-pen lettering is used.

Such work as this redeems the efforts of British craftsmen who set about their daily labors with less understanding. It is a hopeful sign — and if the stolid Britisher is beginning to appreciate and to pay for better commercial design and printing, surely his Yankee cousin, who even now believes less in freak advertising and more in printers' ink, will give an increasingly loose rein to the intelligent designer.

THE AD.

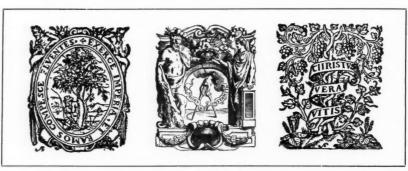
I speak my speech not to your ear, but to your mind and taste; I do not shout, or scream or bawl, but decently and chaste I tell my story, or suggest with pictures true and fine, the wares I am commissioned with, and prove your interest mine. I know full well, my reader, you have wants to be supplied; to meet those wants, sincere and true, I travel far and wide. You judge my masters by myself; if I am courteous, clear, and seemly dressed you'll give to me a heedful eye, or ear. I do not waste your time, not I, with stories new or old; my business is to find who'll buy and help to get goods sold. My every word is costly, quite, and so my care it is, to say just what I have to say and tell the reader his true interest lies in me and mine the same the wide world over, for advertising, understood, makes all to live in clover.

Printers of Note-Christopher Plantin

BY WALTER C. BLELOCH

NE of the best—if not the very best—of the early printers, and one of whom very little is heard in these later days of the craft, is Christopher Plantin, known to many as "The Printer of Antwerp." Born in France, in 1514, Plantin learned the art of printing in the office of the King's printer at Caen, and to his skill, some authorities credit the excellent work done on several of the volumes which emanated from that office during the time he was connected with it.

The year in which he left France does not seem to be definitely decided upon by those who have previously written of Plantin, but it appears that



Three of Christopher Plantin's marks.

he established a printing-office of his own in Antwerp during 1554, his first work appearing in 1555. His work was so exceptional it attracted considerable attention, with the result that the venture prospered and the office grew until, in 1576, Plantin is said to have possessed an equipment of seventeen presses, all of them in the hands of men who had been trained to secure the highest degree of perfection so noticeable in the works issued.

His office at that time was considered one of the most important industries in the City of Antwerp and the house he occupied is now known as "The Musée Plantin-Moretus," being filled with a strikingly complete collection of practically everything pertaining to the history of printing in the early days. The old printing-office with most of its original equipment, Plantin's private office and living rooms are preserved intact and to this day remain one of the principal show places of the town.

When Plantin's fame as a printer was at its highest point, the King of Spain conferred upon him the title "Arci-Typographus," accompanying the title with a good-sized pension and a patent covering the printing of religious works. About this time, Plantin opened branch offices in both

Leyden, or Leiden, and Paris, continuing to give his personal supervision to the Antwerp office as before. In his Antwerp establishment he is said to have paid out enormous sums to his workmen, engaging the best educated men of the day, and leaving nothing undone to secure the perfection for which he continually strove.

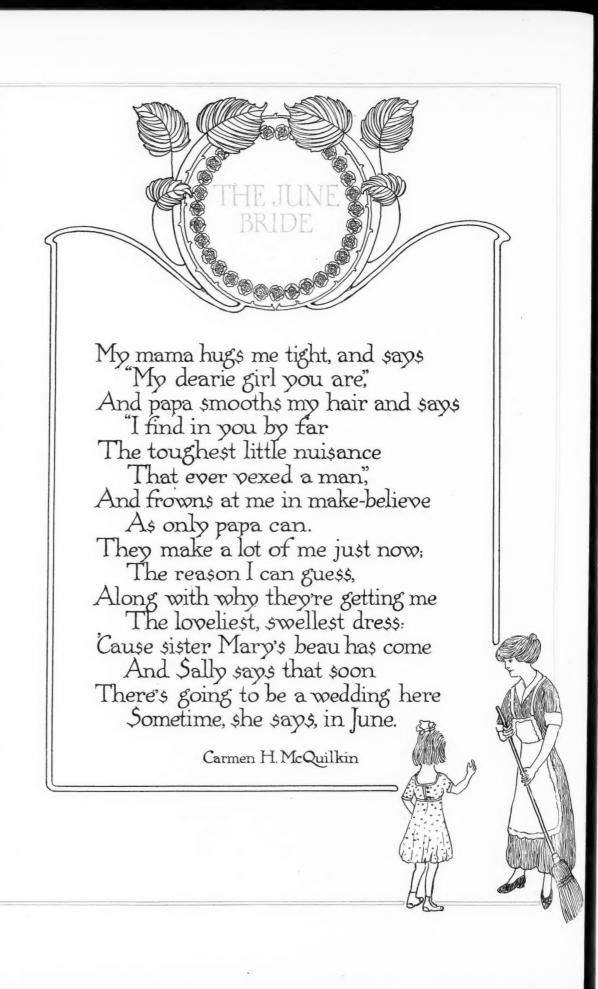
Plantin's most remarkable work is said to be a Polyglot Bible, printed in Greek, Latin, Hebrew and Chaldaic, in eight volumes, of which an edition of five hundred copies was printed; owing to a shipwreck, the larger portion of this edition was lost at sea while en route to Spain. His best specimens are almost universally religious works and authorities generally agree that, taken as a whole, they can not be excelled.

Upon the death of Plantin in 1589, the business descended to his son-inlaw, John Moretus, who for years had been active in the conduct of the Antwerp office; the Leyden and Paris offices became the property of the other two sons-in-law.

"By thy works ye shall be known," could well be applied to Plantin.

PERFECTION

No perfect thing, the sage's story ran, Was ever made or ever shall by man; Perfection is an attribute alone Of Deity, but ere Time's hour is flown Man's aim to reach that high, supremest height Gives purpose, power, a rich and keen deligh! In living. It skills not where he finds His mission; joined with kindred minds His soul, expanding with the will to do, Sings the sweet anthem of the pure and true. In ringing cadence with his fellows then He joins in truth the brotherhood of men. The morning breaks upon each glorious day Filled with the tasks that all his cares allay; Gaining a newer thought, a deeper insight here, Losing at times a little, only to make more clear Some hidden secret, now found by happy chance; The pendulum of action swings but to enhance The training of reaction, so to bring High resolution to its tensioning. The closing day in softly glooming o'er With soothing shadows to his soul shall pour Its murmurous sweetness, and his heart at peace Foretastes perfection when his work shall cease.





AGITATION for reforms is always exposed to reakening of interest because of the weariness caused by the sameness of the arguments. "Aw, we've heard all that stuff before," is the refrain of tired hearers. "You've said that three times a ready," said one of the audience to an Irish orator. "I know I have," said he, "I know I have. Right well, I know I have. But I want to impress it sthrongly upon ye," said he. The word efficiency is in danger of becoming a wearisome word. But it is the talismanic word for the redemption of the printing trades from much waste and loss. And that waste and loss is not borne by the employer alone, it is shared in by every worker - every employee. It is up to every one to aim at efficiency — to make the business a profitable one. For the larger the increment the greater the resources from which the employee can obtain his share of that which he has helped to earn.

IS PRESIDENT WILSON going to keep one good resolution and appoint Mr. James M. Lynch Public Printer? is what we are wondering at this writing. The objections that have come under our notice are trivial. Some are based on differences of opinion about union policy; others have their foundation in the belief that a man who is a unionist is necessarily unfit, while some object because Mr. Lynch has not been close to the producing end of the printing trade. That would seem to have pertinency and force with the man on the street. Those acquainted with recent history of the Government Printing Office will not be disposed to give it so much weight. Nowadays the business of the office has grown to such proportions that the chief executive must leave details to subordinates. He deals with men and systems, and the peace of mind of the President is helped immensely by a Public Printer who can discuss affairs convincingly with department heads and the "bigwigs" of Congress who compose the committees of the Senate and the House. Those who have heard Mr. Lynch in his bouts with the newspaper publishers will not question his capacity in that respect. His wide experience as president of the International Typographical Union has taught

him the knack of "handling men," be they big or little. We believe the appointment would be one President Wilson would never regret.

Consideration for Others.

It has been said that we can get anything we want by going after it in the right way. There's the hitch—going after it in the right way. We are too prone to jump at a thing, and not take the necessary time to study the matter and wait for the most opportune time for presenting our proposition or making our wants known. How many aggravating little difficulties could be readily overcome and settled to the satisfaction of all concerned if they were only given proper consideration and then presented in a quiet manner and at a time when other things were not crowding and demanding attention?

These things are mere trifles, we say. Yes, but we forget the words of that old sculptor-sage: "Trifles make perfection, and perfection is no trifle." It is well for us to stop now and then and give these matters proper consideration, for they mean just as much, are every bit as true, in this day of rush and hustle, as they ever were. How much easier it would make matters all along the line if we only gave a little more consideration to the feelings of those about us, instead of letting the rush and tear crowd out the little niceties that make life worth living. In the shop, in the office, or on the street, we often find things hurled into confusion through hasty judgment, or jumping at conclusions, and not weighing the point in question.

This appears to be somewhat of a preachment, but is suggested by actual incident. While in a certain office not a great while ago, an order was sent into the shop and considerable time spent giving instructions as to the way the work was to be done. No thought was given by the one giving the instructions as to whether or not conditions would permit their being carried out. After starting on the job it was found that material required was not available and that a saving of time could be made by following another method. Without waiting for a suitable time, the matter

was, figuratively, thrown at the one who gave the instructions. His mind occupied with numerous more important details, he could not see things in the way they were presented, and, unwilling to listen to argument, insisted on his way, precipitating confusion and tying matters up in general.

It is well worth while to give a little more time to considering these trifles now and then if for no other reason than creating and maintaining harmony in the workroom. Greater effectiveness can be secured where all are working in harmony than where there is discord, and a little consideration for another's feelings often goes a long way in getting all to work together, which, in the end, is the sum and substance of the efficiency movement.

A Substitute for Wood-pulp.

The Paper Committee of the American Newspaper Publishers' Association in its final report to that body recently said: "The hunt for a substitute for spruce pulp continues with unabated energy. Several ventures that made extraordinary promises of profit have been exploited during the year. Newspapers have published amazing calculations of raw material available for papermaking. They have predicted the dawn of a new era when the American papermakers will be free from the exactions of Canadian pulp-wood men. It is possible that some substitution of spruce pulp may be obtained. Fortunes await the successful workers. After three years of patient research the Government Laboratory at Wausau, Wisconsin, has not obtained from other woods a satisfactory article. It has not been able to obtain the color which newspapers require. The Government Bureau of Plant Industry has also failed to obtain the object that is sought. Experiments with sugarstalks and cornstalks have been continued for more than twenty years. While good pulp available for many kinds of paper has been made, the cost of obtaining the product has not been a commercial success. For instance, six tons of cornstalks are required to make one ton of fiber. Chemical treatment is necessary, whereas one cord of spruce wood, weighing approximately two tons, will produce one ton of ground wood merely by applying the wood against the face of a grindstone. The wood is floated down streams at a minimum cost for transportation and handling, and is converted into mechanical pulp at a minimum cost of labor and without chemicals. It is possible that a substitute for spruce pulp may be found in some by-product of another process. Representations of success in these efforts should be regarded with caution."

This is not very encouraging to the newspaper

publishers. But there may be methods of reducing the cost of preparing cornstalks, for instance. Tentative proposals were made, we understand, to enable farmers to reduce farm waste for distillation, the simple apparatus being provided under governmental regulations. The idea being that the farmers could thereby make denatured alcohol for power and heating from cornstalks and other waste farm products. The possible diversion of the alcohol to other purposes than power and heating would seem to be rather an obstacle to developing this source of convenience to the farmer. It is possible, however, that preliminary processes may be applied to cornstalks to reduce their bulk and weight, so that they can be baled and shipped to paper-mills. The processing necessary to obtain the cellulose for paper would involve the extraction or distillation of alcohol—a salable by-product which would reduce the cost of the processing for the paper-pulp. The organizing of such a plan presents difficulties, of course, but not insurmountable difficulties. The requirements of white paper insisted on by the newspapers, may be qualified. Numbers of the papers print pink and green sheets, and if the public tolerates these why should the newspaper publishers become excited over, say. a toned sheet of a delicate sepia. These suggestions may seem to be made of course in a fog of ignorance, and may be impossible, but if any one knows any reasons why they are impossible let him speak.

Functions of New Department of Labor.

Those there were—including former President Taft—who pooh-poohed the idea of having a department at Washington devoted to the interests of labor. We surely have no quarrel with our dubious friends, for we ourselves regarded the establishment of the department as a politician's stop to a growing sentiment.

President Wilson selected a man for head of the new department who has ideas about its mission, and who is content to be a foundation builder. When one comes to think of it, Secretary William B. Wilson is the sort of man who is likely to possess vision. Mine-worker, labor-union official in times and territories when and where the reward was poverty and jail, poet, congressman and small farmer, his history shows a variety and diversity of occupations that must give him a broad view of life. Therefore, we should not be surprised when we read this clear statement bearing on the vital issue of the age:

"Capital and labor are partners. Capital without labor is ineffective. Labor without capital is idle. Capital is an inanimate thing. It represents the accumulation of the unconsumed product of previous labor. On the other hand, capital is the means by which labor can live until the products of its efforts can be realized on. Capital, the inanimate thing, can produce nothing except by providing opportunity for labor. Therefore, capital and labor, to be effective, must serve each other.

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"This leads naturally to an important statenent, the force of which is sometimes overlooked. As capital and labor each must serve the other, then each must have voice in determining the terms of partnership. It is here that we have had thouble in the past. In our disputes we have confused the meaning of the words 'mutual' and 'identical.' The interests of capital and labor are mutual—they are not identical. They are mutual in seeking the greatest production by the expenditure of a given amount of effort. It is only when it comes to a division of what has been produced that their interests diverge.

"Here is where the opportunity exists in this country for these two mutual interests to sit down in the council chamber of judgment and work out a division that has regard for the proper rights of Consequently, I look forward with great assurance to the future of this department. It must tend toward industrial peace. Mutual understanding depends upon mutual explanations. The duty of this department will not lie in the direction of deciding difficult questions, but rather in the direction of bringing together those whose interests are mutual and who will therefore gain by being brought together. . . We are not to decide; we are to bring together. The department is not built for to-day. It is built for all time and therefore must plan, not merely for the immediate gain, but also for the permanent welfare of the workers."

Secretary Wilson evidently believes that the remedy for industrial ills has not yet been discovered, and he proposes that the United States Government shall take a hand in endeavoring to solve the problem. A few eastern papers feigned to believe that the new department would be made a machine to garner legislative and other tid-bits for labor. Mr. Wilson in his pronouncement does not seem to be very grasping, for he thinks labor's great present need is an education more suited to its requirements. He says:

"One of the greatest services that can be rendered by the nation to labor of the muscular kind is in the direction of efficiency, and that is why during my Congressional life I gave whatever support I could to the subject of vocational education. I am glad to see that the Page Bill has been re-introduced and to know that the friends of vocational education are striving to bring into it some changes that may produce prompter action on the part of

Congress. But whatever Congress in its wisdom may do, the fact remains that the greatest strength to come to our nation is in the direction of efficient life on the part of the majority. Our high schools are producing students for colleges and for professional life. They are only a small proportion of the student force of America. Those who do not reach high school are the vast majority. It is of that vast majority that society must think in order that the lives of the many may become efficient. I strongly favor federal funds being placed at the disposal of those States that will contribute similar funds to produce an educational change which is essential, now that our nation has taken on a distinctly manufacturing type of development."

Though a radical, the Secretary of Labor seems to be enrolled among the safe and sane.

Encouraging the Employee.

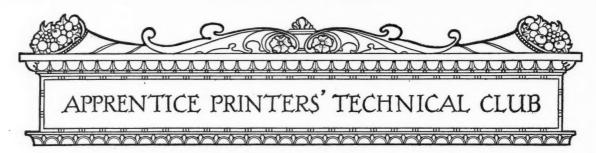
How many owners of printing plants realize the necessity of developing the individuality and initiative of their employees? Yes, many agree that this is necessary, but how many do it? Getting employees to the point where they will act on their own initiative is an essential factor in increasing the efficiency of a force of workers. But how few employers are willing to let those under them go ahead and do the work in their own An order is received and instructions are sent with the job-ticket that the work must be done in a certain way. The one giving the instructions is busy with the details of the office, or on the outside soliciting, and knows little of the conditions prevailing on the other side of the office partition. And in many instances these conditions may not permit of the work being done just in the manner laid out. On the other hand the employee, familiar with the shop, may know of or be able to figure out a way of handling the job which will reduce the time spent in getting it out; and less time spent on a job means lower cost and increased profit.

If you have a faithful employee, why not give him the opportunity to develop by allowing him to take the initiative and use his own judgment in doing the work? You will in this way gain the good will of those in your employ, and also, by having a force that you know will do the work as well while you are away as if you were in the office, be relieved of many of the details and have that extra time to devote to soliciting new work.

BAD BOTH WAYS.

Knicker — "It is terrible the way parents make their babies work at night."

Youngpop —"And it is terrible the way babies make their parents work at night." — New York Sun.



NO. XXX .- BY W. E. STEVENS,

Assistant Instructor, Inland Printer Technical School.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers

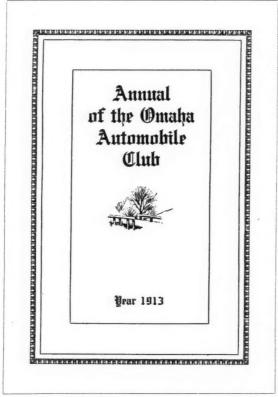
Technical Club, 624-632 Sherman street, Chicago.

Specimens.

Specimens submitted for March and April are herewith acknowledged and briefly criticized. Owing to a lack of space the special article which usually precedes these criticisms has been omitted, but will be resumed in our July issue.

As it is our aim to make this department beneficial to all apprentices we welcome suggestions. Remember, boys, this is your department, and it is up to you to make it Bronx, New York city — Your specimens are above criticism. The have an out-of-the-ordinary touch that denotes talent. The cover-page of the "Travelogue" booklet is reproduced herewith (2).

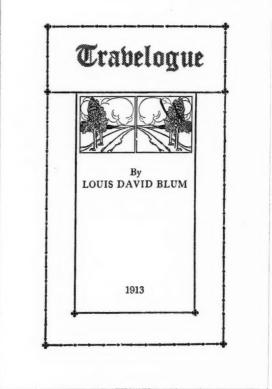
LOUIS D. BLUM, with the Baron de Hirsch Trade School Press



No. 1.— Booklet cover-page by Michael Basar.

interesting. Ask questions — submit specimens — furnish contributions — make suggestions.

MICHAEL BASAR, with the Beacon Press, Omaha, Nebraska.—Your booklet cover-page is exceptionally neat and attractive. It is reproduced herewith (1).



No. 2.—A booklet cover-page by Louis D. Blum.

EMILE J. CAVANAGH, with The North Side News, Bronx, New York city.— The business-card is very neat and well balanced. A lighter tint would, as you state, give more prominence to the central lines.

CARL CURTISS, with *The Kalida Record.*—You have a tendency to use too large type sizes, although the specimens are well balanced and harmonious. Avoid separating a postoffice from a State as in "The Engle Cafe" card, and do not letter-space one side of a line and not the other.

GEORGE R. DUNLAP, Erie, Pennsylvania.—An improvement could be made in "The Fixture Man" card by setting the sixth and seventh lines in a smaller type size and placing them in the lower left-hand

corner, setting the postoffice and State in the lower right-hand corner. This would give more prominence to the main lines through more white space around them and more contrast between type sizes. Your work, en the whole, is very commendable.

JOHN GROSSMAN, Cincinnati, Ohio. - The banquet ticket is O. K. Your suggestion is printed in our "contribution" subdepartment.

CARL E. GRUBER, with The Joseph Betz Printing Company, East Liverpool, Ohio .- An improvement could be made in the cover-page of "Belmont" program by raising the group about four picas. This ould bring it more to the position which the eye naturally seeks at

W. JAMES KING, with Margison Brothers, Victoria, B. C., Canada. - Your specimens are fine and well worthy of the "Certificate of Excellence," which has been sent you. The "Dance" ticket we reproduce herewith (6) to show how cleverly you have broken a wide area of white space by a small decorative spot harmonious in tone with the type and rules. We rather believe that the hair-line rules on the "Choir Concert" program cover-page could be omitted without harming the design.

WILLIAM S. KNEEBONE, with the Dodgeville Sun-Republic, Dodgeville, Wisconsin.- The extended type calls for a little more space

FISHING TACKLE

ESTABLISHED 1889

OFFICE SUPPLIES FINE ENGRAVING

WILSON STATIONERY COMPANY **BOOKSELLERS AND STATIONERS**



EAST LIVERPOOL. OHIO.

No. 3 .- Letter-head by Carl E. Gruber.

first glance. We herewith reproduce one of your letter-heads (3). Your specimens are extraordinarily pleasing.

ARCHIE HAZELDINE, with Jewell, The Printer, Vancouver, B. C., Canada. - One of your letter-heads is herewith reproduced (4) as it is an exceptionally pleasing handling of a large amount of copy. In the "Jewell" letter-head too much attention has been given to the rulework and too little to the type. You should first endeavor to display your lines properly and use no decoration or panelwork unless it increases the effectiveness of the type. Panels should never be constructed unless there is a sufficient amount of copy to properly fill them.

HARRY F. HELD, with the J. E. Gerding Company, Baltimore, Maryland .- The bill-head could be improved by setting the address lines

between the lines in the upper left and right hand corners of the letter-head. Specimens are neat.

JULIEN F. LAMOUR, with the Weis Manufacturing Company, Monroe, Michigan.- The program has been very nicely handled.

HARRY McDONNELL, Philadelphia, Pennsylvania.- You have a good knowledge of display work. Avoid too large type sizes, show contrasting type sizes and allow plenty of white space.

WILLIAM METZ, with Smith & Thomson, New York - Your handlettered designs show a good knowledge of letter-forms. The letter-head is very neat.

EARL J. MYERS, with The Review Printing Company, Fostoria,

THOS. S. FUTCHER
SECRETARY FOR VANCOUVER ISLAND
522 BASTION SQUARE
VICTORIA

GEO, S. MCKENZIE KELOWNA, B.C. BECRETARY FOR THE INTERIOR

THOS CONNOR CRETARY FOR THE MAINLAN ROOM 21, HADDEN BLDG. 633 HASTINGS ST., W.

THE RETAIL MERCHANTS' ASSOCIATION OF B.C.

OFFICERS:

F. W. WELSH, PRESIDENT E. A. HOWSE, VICE.PRESIDENT R. L. PETERSEN. 2ND VICE-PRES. THOS. CONNOR. TREASURER AND SECRETARY FOR MAINLAND

OFFICE: ROOM 21, HADDEN BUILDING 633 HASTINGS ST., WEST

PHONES SEYMOUR 2905

(PUBLISHERS OF CONFIDENTIAL REPORTS)

ORGANISED FOR PROMOTION OF TRADE ISSUES ONLY

VANCOUVER, BRITISH COLUMBIA.

No. 4 .- Letter-head by Archie Hazeldine.

EXECUTIVE COMMITTEE

L. ACTON
W. ANDERSON
A. C. BARTIG
W. ENGLAND
F. D. JOHNSO
H. T. KIRK
JOHN MARTIN

in a size smaller type and placing a plain parallel-rule panel around the word "Druggists." We have printed your "contribution." We have printed your "contribution."

GEORGE HERZING, Nazareth, Pennsylvania.- In a personal letter, we will explain how your title-page could be improved.

J. GLENN HOLMAN, with The A. B. Doerty Printery, Findlay, Ohio.— For your excellent work we award you another "Certificate of Excellence." We herewith reproduce the "United Brotherhood" program (5). An improvement could be made in the "Hatcher" bill-head by allowing more space below the second ruled writing-line.

VERNE E. JOSLIN, with the Hartley Journal, Hartley, Iowa Avoid separating the postoffice from the State as in the "Palmquist" and "Hartley Creamery" corner-cards. In a personal letter we show how the "Cafe" corner-card and letter-head could be improved.

Ohio.- We take great pleasure in awarding you a "Certificate of Excellence." Your training through the lessons of the I. T. U. Course is very apparent. Out of all your specimens we haven't a single criticism to make. Your program cover-page is herewith reproduced (7).

THOMAS J. O'BRIEN, JR., Bridgeport, Connecticut.- Your specimen could be improved by using a lighter blue so as to show more contrast to the black, otherwise it is fine.

ARTHUR L. PALMER, with the Anchor Printing Company, Indianapolis, Indiana.—We contemplate printing your "contribution" in our July issue. Specimens are excellent. The "Statesman" card could be improved by placing the trade-mark above and below the type-lines, leaving them out of the corners of the panel.

HYMAN B. RUBIN, Troy, New York .- The central group in the

"Jacques" card is too low, giving a crowded effect. An improvement could be made in the "Comus" ticket by placing the label outside the rules and lowering the central group.

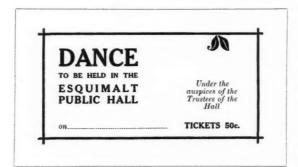
JOHN RUEMER, JR., Brooklyn, New York.—The program has been very nicely handled. In a personal letter we show how the coverpage design could be improved.

Banquet and Social Session of the United Brotherhood of Vanlue FRIDAY EVENING, APRIL ELEVENTH AT SIX-THIRTY P.M. IN THE BASE-MENT OF THE M. E. CHURCH **PROGRAMME** VANLUE'S CIVIC NEEDS: HOW SUPPLY THEM Civic Duties Prof. W. H. Guyer, Findlay From the Mayor's Standpoint - Wayne Crawford From the Marshall's Standpoint - Dick Smith From the Council's Standpoint F. S. Lee From the Board of Health's Standpoint -Dr. W. M. Metzler From the Business Men's Standpoint - Claud Dipert From the Farmer's Standpoint - Ora Bright From the Educational Standpoint - Ray Morehart From the Laymen's Standpoint - Frank Miller From the Minister's Standpoint - Rev. T. C. Biddle

No. 5.-A program by J. Glenn Holman.

EDWARD H. SCHNABEL, Bronx, New York.—The card is quite pleasing although, as you state, an improvement could be made by setting the main line in a size smaller type.

CHARLES SCHWOERER, Chicago, Illinois.—We believe, as you do, that in order to possess a "Certificate of Excellence" apprentices will



No. 6.- Ticket by W. James King.

endeavor to improve their ability. Your specimens allow of no criticisms or suggestions.

LOUIS J. SPANG, with the J. C. Ely Printing Company, Dayton, Ohio.— Your specimens are very commendable and we are pleased to

award you a "Certificate of Excellence." Especially neat and pleasing is the "Knox" letter-head.

GERALD SWEENEY, Spring Valley, Illinois.—Your ad.-work $i_{\rm S}$ very good. Several valuable points will be brought out in our letter of criticism.

FRANK V. TAYLOR, Denver, Colorado.—You should strive to show more contrast between type sizes in order to "throw out" the main display lines. Also, allow pleasing areas of white space to give additional strength.

REINHARD F. VOELKER, with the Grit Printing Company, Wiliamsport, Pennsylvania.—The lemon-yellow is a trifle weak in conbination with the purple. A green-yellow would have been much monpleasing.

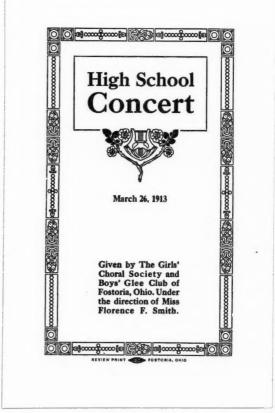
WALTER WALLICK, with *The Cerro Gordo News*, Cerro Gordo, Illinois.— Your letter-head work is excellent, showing a good knowled g of display.

CONTRIBUTIONS.

The Unsophisticated Apprentice.

BY WILLIAM ELLMAN, PHILADELPHIA, PENNSYLVANIA.

The composing-room of Green & Brown was typical of old composing-rooms, and the compositors harmonized with the atmosphere of their environment. There were no



No. 7.- Program cover-page by Earl J. Myers.

spittoons. The floor was squalid and filthy from excessive chewing and spitting of tobacco. When sprinkled with water for sweeping — which event did not occur very frequently — it presented a greasy appearance and the odor was nauseating. Racks against the wall extended up to the high ceiling and one had to climb on the stone in order to reach some of the cases. The room was situated on the top floor of a decaying building and was damp and chilly.

In a downpour of rain it received its share. The cases were full of dust, and the quad boxes were never without a collection of pi.

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There were fifteen journeymen employed, most of whom ad served their apprenticeship in that shop. One middleged man, a distributor, kept his derby hat and his coat in while working. He wore no apron and did not even roll in phis sleeves.

It was in such a composing-room that Alexander began is apprenticeship. The foreman was always grouchy, but acceptionally so on this particular day. His best man had ait, work was piling up and a compositor was nowhere to be found. He was busily engaged in trying to lock up a sorm with warped furniture and reglets, all the time pouring forth a torrent of profanity—not because it would alp matters any, but to relieve his feelings—when a suden bang! slap! zing! r-z-z-z! was heard in the far corner of the composing-room. Being occupied with his own troubles, he was not aware of any disaster until one of the men approached cautiously, and gently broke the news.

"What!" he roared, so that even the cases and racks trembled, "Pied the Nonpareil Cheltenham Condensed! The little ——" to print the rest of that sentence would be a violation of all the laws of decency.

He rushed back to the last alley and confronted a much confused and confounded apprentice. The whole room was suddenly quiet and the men were straining their eyes to get a glimpse of the proceedings.

"You butter-fingered son of Satan, what are you up to now? Back to the farm for yours. Get me? You're fired!" he thundered and then walked back to the stone, his antipathy for things in general so enhanced that every breath brought forth a deluge of blasphemy that would have prostrated a deep-sea sailor.

From the first Alexander expected a jacking up and had already framed up an apology and an offer to work overtime and clean up the mess, but to be discharged was more than he looked for. He stood dazed and uncertain; then, slowly recovering his senses, began to realize the situation. He had served two and a half years in that old composing-room, was on intimate terms with every one in the shop, and was considered a good worker. To be discharged for a not uncommon occurrence was too much, even for his natural light-heartedness. Slowly he trudged over to his hook, put on his hat and coat and made his way toward the door. As he was about to pass out an inspiration came to him. Here was a chance to speak his mind and "get back" at that bullying foreman.

"Come down Saturday and get your pay," said the foreman curtly.

"So long, you big, ugly son-of-a-rummy!" snapped Alexander, then rushed down the stairs just in time to escape being hit with a well-directed mallet.

Alexander was puzzled. This was his first job and he had no references to show for his time. But by persistently showing up at several shops he finally secured a position two weeks after his discharge. After working a day and a half the foreman said to him, "Business is slow and you'll have to take a vacation. You can leave your address and we'll send for you," which he innocently believed.

Monday morning of the third week brought with it much promise for Alexander. He received a position as a two-thirder, worked hard to make good, but again his early neglect began to show itself conspicuously. He had been brought up under the old system. This new place was a modern office, with a cost-system method of estimating and modern materials. The up-to-date methods were all new to him.

His first job was a card which he quickly disposed of, and several reprints followed in quick succession. Then he was given manuscript of a letter-head for a fashionable millinery house. He paused a few moments, finally decided as to the layout of the job and proceeded to set it as follows:

Name of firm, thirty-six-point heavy Gothic; address of firm, twelve-point Cheltenham condensed; city, twenty-four-point heavy Gothic; business, twelve-point De Vinne; all lines centered and spaced evenly. Pica between each line.

For you, dear reader, this appears preposterous, but Alexander's ignorance must not be overlooked. For had he ever been taught differently? Had his training not been neglected in the shop where he had started and learned what little he knew of the trade? Had any compositor in the hurry and scurry of rushing out cheap work ever approached him and shown him when his work was wrong and how it could be improved? How many just such unsophisticated "devils" are wearing out the sidewalks in our large cities?

He slowly tied up the job, laid it carefully on the stone, pulled a proof and examined it with great satisfaction.

"Now," he said joyously to himself, "The boss'll think I'm a wonder and praise me. Can't set type, eh? Wait till they see this. Yes, sir! I'm the guy that put type in typography."

When the foreman saw the job he glanced at it blankly and stared at Alexander.

"What's this?" he asked.

"Why, the — letter-head — you gave me to set," stammered Alexander uneasily.

The foreman was nearly prostrated. "Ye gods!" he cried out in despair. "I advertised for a plumber by mistake!"

Alexander never walked down those stairs; he sailed down. When he reached bottom, he sat on the doorstep and gazed into blankness. After several minutes he straightened up and headed for the public library to forget his troubles in an Oliver Optic. While glancing along the shelves his eye suddenly caught the words, "THE INLAND PRINTER." Curious, he picked up the top number, wondering what there was in the trade that could be written about. Why, anybody knew what a slug, lead, rule, border, etc., was. He opened the magazine directly in the middle when this heading attracted his attention:

"APPRENTICE PRINTERS' TECHNICAL CLUB."

He walked over to the table and began to read the articles. The first subject was on type-faces, their characteristics and peculiarities, their proper use and jobs in which they would appear most effectively. His interest in the publication was immediately aroused, and when he had finished one article he rushed back to the shelf for the next. An article in that number treated on indenting, spacing and leading. His interest at this time was so intense that he was unconscious of his surroundings. One after another he read the articles until he found that the last number was not on the shelf. He approached the desk and asked for it. It was found for him and he eagerly seized it and pored over its contents. The apprentice department treated on the evolution, invention and progress of printing. He took notes and memorized some of the fine points. One article particularly appealed to him. It gave notice of the organization of a technical society in his own city, under the name of the Junior Typographical Union. He took note of this and decided to be present at the next meeting. Feeling greatly encouraged and even exultant over his good fortune he left the library.

At 8 r.m. on the meeting night of the Junior Union, he went to the union headquarters where the meetings were being held and introduced himself to the chairman. After his name was entered he took a seat among other apprentices. There were some fifty boys sitting and facing a table at which sat the youthful officers. Like most members there, before their organization, Alexander did not know a club's formalities. He did not know how to make a motion or how it was carried out. After the reading of the minutes the various committees made their reports. Then came the discussions; small chaps just beginning the trade; young men nearly journeymen; boys of his own age; all took part in the proceedings and discussed the questions intelligently. It was a revelation to him.

To Properly Set a Stick.

BY JOHN GROSSMAN, CINCINNATI, OHIO.

Apprentices are sometimes told to set their sticks by means of foundry-cut reglets or slugs. This method, however, leaves no room for squeeze of type when the job is locked up. The reglets are usually cut a half-point or point less than the required measure in order to allow for this squeeze of type. The best method of setting a stick a certain measure is to set it with twelve-point quads, which will make the measure true and prevent trouble in lock-up.

A Few Suggestions.

BY L. F. CARLIN, PHILADELPHIA, PENNSYLVANIA.

(1) Tack a piece of emery-paper about 4 inches long by 2 inches wide on the side of your frame for convenience in

"THINK LEWIS' WHEN YOU THINK DRY GOODS"

NOT THE CHEAPEST BUT THE BEST AT THE PRICE AN ABSOLUTELY EXCLUSIVE LINE OF GOODS

THE A. T. LEWIS & SON DRY GOODS CO.

DRY GOODS, MILLINERY AND WEARING APPAREL

SOLE DENVER AGENTS FOR REDFERN AND WARNER'S CORSETS DOROTHY DODD SHOES FOR WOMEN AND FOREST MILLS UNDERWEAR

CEINAWARE, GLASSWARE, GROCKERY, ENAMELWARE LAWN AND GARDEN SUPPLIES

DENVER., COLO.

191

Prize-winning letter-head by John Coursey.

How happy he would be when the time came for him to address these meetings.

The business over, a lecturer appeared. Alexander had been informed that a first-class job compositor spoke at every meeting on the intricacies of the trade. This speaker was well known and did not need any introduction. He was delivering a course of lectures with illustrations of ad.-work.

The topic of the evening was on the proper treatment of initial letters. The audience was mute all through the hour; then there was an outburst of questions. The speaker was overwhelmed at the interest taken, but disposed of each query with painstaking clearness.

Then there was a debate. The subject was "Resolved that all sizes of type below eight-point should be eliminated from the printing trade." Here again many boys showed talent as speakers and disclosed many points that Alexander had never thought of before.

The debate over, he departed for home. The thought of all his troubles, mishaps and mistakes gave way for enlightenment. His fortunate perusal of The Inland Printer, and the consequent membership in this Junior Union gave him confidence, and through his acquaintance with the young men he obtained a position in a first-class office, where he is now prospering.

Saving Time on the Stone.

BY HARRY F. HELD, BALTIMORE, MARYLAND.

Set small forms such as visiting-cards, envelopes, bill-heads or others of similar character, fifteen, twenty or thirty picas, so that they will be the exact width of the lock-up furniture. It will save the stoneman the time of piecing out the ends to even furniture.

wearing down burrs on slugs, leads and brasses after they have been cut or burred through accident. You may also glue this emery-paper on and then tack it tight before it dries, pulling the sheet tight as you tack the last three ends, thereby making it more substantial.

(2) Nearly every shop has old rules that you may use for guides in setting up your type. The question is, where can we keep these rules so they will be handy at all times without becoming scattered or lost in the course of our labors?

I have answered the question in this way: Instead of using a case on my frame for supporting my galley I use an ordinary thick board with a strip on the near side about 3 picas wide by 2 picas deep, stretching the length of the board, and one on the right end to prevent the galley slipping. I have a strip about 11/2 inches from the far side, which is 3 picas wide by 1/2 pica deep. This strip can be used for the support of your rule or pencils. Of course, you always keep your galley on the right side of your case or to the left of the case you are working on. On the lower left end of the board I have nailed two pieces of old wooden furniture, 50 by 3 picas, which help support the rules. The piece of furniture nearest the left end is placed parallel with and about one inch from the end of the board, while the other piece is run diagonally on the slant of about 75°, the far end of the latter touching the far end of the former, thus making a snug place for your rules.

The reason for having the near-side strip so thick is to prevent the galley from easily slipping, which it would do were it as thin as the strip on the far side, the thinness of which is desired because of the handiness in picking up your rule, pencil, etc. The two pieces of furniture on the left end are made thick so as to more ably support the rules

I think the use of the plain old board instead of a case is a great idea in view of the fact that if you use a case for a galley rest, especially when distributing, the case will be cestroyed in three or four weeks owing to the water drip-1 ing from the galley.

The following illustration brings out more clearly what I am talking about:

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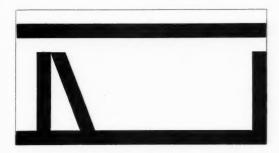
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The Denver Monthly Contests.

The results of the February and March contests held for apprentice members of Denver Typographical Union, No. 49, were as follows:

FERRUARY.

First Place - John Coursey, with the Carson-Harper Printing Company.

Second Place - Oswald W. Magor, apprentice in the Denver School of Trades.

Third Place - William H. Souble, apprentice in the Denver School of Trades.

The first-place entry is herewith reproduced.

MARCH.

First Place - James Carretero, with the Williamson-Haffner Printing Company.

Second Place -Ross Sissom, with the McGuire Printing Company.

Third Place - Charles Lindeman, apprentice in the Denver School of Trades.

The first-place entry is herewith reproduced.



The engraving shown here is a reproduction of the "Certificate of Excellence" which "The Inland Printer" gives each month to apprentices submitting the best typographical specimens of their own work. The certificates are 5 by 8 inches in size, printed in black, red and gold on Japan vellum. Each winner's name and the month of issue of the certificate is hand-lettered in all cases. This authoritative and tangible evidence of an apprentice's diligence and ability is intended to encourage a true spirit of emulation in good craftsmanship, and to be helpful to the recipients and a source of gratification to them in after years.

Certificates were issued to the following for the best specimens submitted for the months of March and April:

Earl J. Myers, with The Review Printing Company, Fostoria, Ohio.

W. James King, with Margison Brothers, Victoria, B. C., Canada.

J. Glenn Holman, with the A. B. Doerty Printery, Findlay, Ohio.

Louis J. Spang, with the J. C. Ely Printing Company, Dayton, Ohio.

> AN expose of the early arrivals just to give you a correct forcast of the exclusive styles approved by close followers of fashion-showing for the first

Preliminary the new milli-Opening Of Spring Millinery

time in Denver nery ideas for the spring and summer of 1913. We've many new things to show you-rad-ical innovations that will surprise you.

Feathers and flowers are the keynotes of the smart styles this year, but the shapes are more picturesque than ever before. The high-crowned hats with their quaint, piquant beauty hold the center of the style stage this season. You'll find the handsomest styles here. Then, too, there is an elaborate showing of Paris creations depicting the very latest style-thought of the master milliners of the French capital, together with a comprehensive gathering of exclusive ideas from our own workrooms.

Howland Millinery Company Sixteenth and Stout Streets, Denver

A winning announcement by James Carretero.

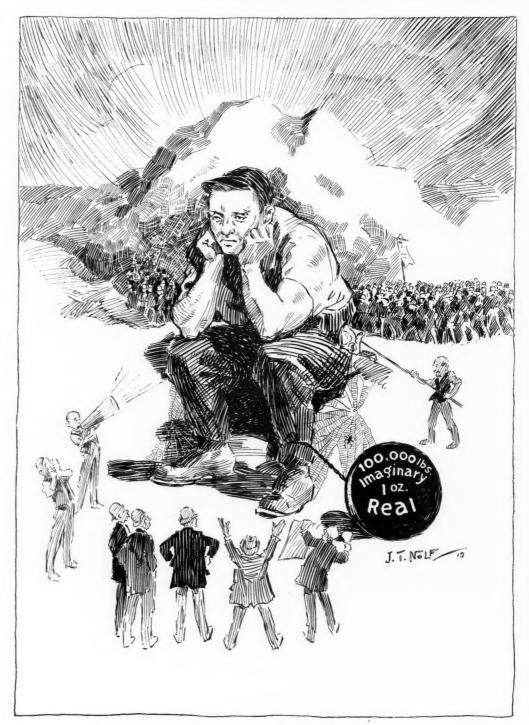
VIEW OF AN APPRENTICE.

Earl J. Myers, Fostoria, Ohio, writes: "I wish to thank you for the "Certificate of Excellence" issued to me for specimens submitted for criticism. I feel proud of your personal statement that there was no criticism whatever to offer on my work.

"Words of that sort do much toward encouraging the apprentice in his work. They give him a feeling that he is succeeding and inspire in him a new desire to do his work better from day to day.

"His employer, who specially notices his work and wants to have him make a success, will notice the criticisms and reproduction of the work of his apprentice and will take greater interest than ever before in him.

"Long live the Apprentice Printers' Technical Club of THE INLAND PRINTER, the I. T. U. Course, and all other good plans for the welfare of the apprentice."



WANTED-A TITLE FOR THIS PICTURE.

A Year's Subscription will be given for the Most Acceptable Title for the Above Illustration.

Titles must not exceed fifteen words. Only one title must be given on a sheet of paper, accompanied by the writer's name and address. The title and the writer's name and address must be submitted by themselves; no correspondence should be enclosed in the envelope. Address: Picture Contest Editor, The Inala Printer, 632 Sherman street, Chicago. Contest will be closed July 10, 1913. Announcement of the result will appear in the August number.



Vhile our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors.

nonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

DOING THE RIGHT THING THE WRONG WAY.

o the Editor: OMAHA, NEB., May 6, 1913.

There is a regrettable disposition, acquired possibly through the frictions incident to improving working and wage conditions, to ascribe indifference to the workman in the printing-shop in regard to his work. In addition to the often-expressed suspicion that the printer tries to limit output, there is the charge that he will not exercise any thought or ingenuity or suggest any method of doing work more economically or efficiently. Men are pretty much the same, no matter what their position, and the same environment and conditions surrounding millionaire or wageworker gives about the same result. It does not matter either whether the wage-worker is a unionist or a nonunionist, for that is only a matter of detail based on his preference on how he wants to sell his services. Labor and capital are exposed to the same opportunities for mistakes that lie in hasty judgments, and surely the great importance of determining the justice and right of how service shall be bought and sold requires discretion and selfrestraint rather than prejudice and passion.

I make these few observations in advance of the statement of an experience I had lately. The proprietor of the shop where I work, an estimable and impulsive gentleman, brought a job of work to the foreman and told him to do it in a certain way. The foreman turned the job and instructions over to me to handle. I saw very quickly that the job, under the conditions of material in the office at that time, could not be produced without the purchase of considerably more material if delays were to be prevented. I studied out a plan of overcoming the difficulty, which necessarily modified the instructions somewhat, and suggested the same to the foreman. He agreed with my ideas and told me to hold the job up until he could see the boss. When he did see him, instead of pointing out the conditions that made it difficult to carry out his orders and then suggesting the method of overcoming the contradictory status, he blurted out:

"Say, about this job, Bill and I both think it would be a fool way to run it as you say, and ——"

"Now, look here, Smith," said the boss, "you heard how I told you to run that job. Now, you run it that way and no other. I'm giving instructions, understand; when I want your advice or Bill's I'll ask for it."

That settled the matter. The job hung fire and wobbled along — why? Because an executive supposed to have discretion did not exercise it, and struck out obstinacy and fire instead of reflection and coöperation. As for me, does any one think it unnatural that I should have to make a struggle with myself to offer any other suggestions. A man in my place does not sulk, but he must say "What's the use? I am here to do as I am told — not to think." Now this is

a very bad condition for everybody, and if what I have tried to show has any influence I hope it will show itself in some of my fellow workers coming out as frankly as I have, and as reasonably as I have tried to be, and state their experiences for their own honor and the honor of the great army of workers. I do not mean to knock my employer or any other employer. I simply aim at getting statements of facts, showing how misunderstandings come about, in the expectation that reason and discretion will take the place of much prejudice and recrimination. I suppress my name and give a different address for obvious reasons.

PACIFIC

"BUSINESS EQUIPMENT."

To the Editor: St. Louis, Mo., May 12, 1913.

After a second careful study of Mr. Nolf's "Title Contest," I still can not reconcile myself with the winning title: "Business Equipment."

Just why the "trend of popular effort" should decide the appropriateness of a title is more than I can understand; yet this is precisely what you state in your note announcing the winner.

The picture, as I see it, represents a scene of conflict—bloody conflict, not business conflict; I see a cannon, a gallows, bayonets, in short, a battle-field. In the foreground is a commanding figure leading a multitude of men, not to the field of battle, but from it, thus typifying a general of peace.

Has such a scene anything in common with the conflicts of commercial life? "An Allegory," you might say. Quite true; but does it not more nearly represent an actual war scene than an allegorical representation of business conflict.

If so, why not call it "The Deliverer"?

L. J. HERZBERG.

[EDITORIAL NOTE.— The idea held by the contest editor is that if a man seeks to make the world better for his being in it he must begin with himself. "The trend of popular effort" is the broad development of the individual. The gallows and conflicts shown in the picture are the concomitants of human greed and oppression, and business, not the business that means service, but the business that strives for monopoly and restriction, has been and is the creator of wars, murders and vice, for it creates conditions in its debased and selfish form that fosters degeneracy so that the brute inherent in mankind is fostered. The war establishment of the nations show in themselves how far we are still removed from the gospel of peace. The advocates of a bigger navy, more powerful battle-ships, more cannon and bigger cannon, declare that these burdens are necessary for "commercial" reasons. Commerce and business as thus interpreted mean war. There need be no "allegory."

The bayonet, the Krag, the cannon, the battle-ship, the soldier and the man-of-warsman, are the accessories of a reactionary idea of commerce and business. The commanding figure in the foreground of Mr. Nolf's drawing is leading men away from the conflict because his business equipment consists of a broad conception of duty and service and his own personal development through reading, observation and reflection. The man with the true business equipment may indeed be termed a "deliverer," in that he not only shows the way to reform but in that he "delivers the goods."]

SCHOOLS.

To the Editor:

CHICAGO, ILL., May 3, 1913.

In the current issue of your always interesting and valuable paper you reflect editorially on the compensation of teachers in the public schools. Not alone in compensation for much hard and grinding work is the teacher oppressed, but in the lack of coöperation on the part of parents. Liberty has gone to seed in our educational system. Children are sent to school in such a condition physically, as to cleanliness, that they are a menace to others. Suggestions to parents that their supervision of such matters is desirable is bitterly resented. The old joke about the teacher who sent a little girl home because she was not as sweet-odored as seemed necessary recites that the teacher received a note from the little girl's mother to the effect:

"Rosy is no posy. She is sent to school to be teached -not to be smelled."

The joke has a basis in odorous fact. The entrance to our schools should be through a bathhouse so far as physical qualifications are concerned.

This, however, is just by the way. The parent-teachers' association is an organization for the purpose of coöperating with the teachers to get better results. I would exclude parents from such an organization, for they lose the objective view in aiding teachers. The taxpayer who has no children is the disciplinarian who is needed to aid the teacher. The nonparent teachers' organization is what we need to get cooperation of the direct objective sort. There is no particular merit in bringing children into the world unless the parent is by nature and training equipped to develop them into good citizens. But mere breeding has been for ages considered a very meritorious thing, and parents look with pride upon numerous repetitions of themselves, and let them grow rankly and irresponsibly and cruelly to meet the knocks and buffets of the world. The teacher has little if any disciplinary power. The pay of the teacher should be increased, his or her training made more rigid, and the training and education of children should not be left so much to chance but to a rigid and benign discipline, in which the egoism of parenthood shall have no place. TEACHER.

GENIUS!

It's cold and kinder lonesome, The folks have gone to bed; The writer-man is searching For an idea in his head.

His fountain pen is broken,
The ink-well's empty, too;
The baby's chewed his pencil;
What can the poor man do?

Never mind the pencil, Never mind the chill, The poem was accepted, He got a dollar bill!

- By Farmer Smith.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

A PRINTING company was recently fined, in the Halifax Borough Court, for not having whitewashed its premises according to the requirements of the Factory Act.

Mr. Frederick Dobson, who had the record of being employed sixty years by Lloyd's News, died recently at the Lloyd Memorial Home, at Deal, aged seventy-six.

THE Newcastle printers' union has secured a raise of 2 shillings in weekly wage for day and night floormen and linotype operators, with a proportionate increase in overtime rates.

COURSES in photo-process engraving are now taught in the Municipal School of Photogravure and the Polytechnic at London; in the Municipal School of Technology, at Man chester; in the Central Technical School, at Leeds, and in the School of Arts, at Bradford.

MR. HENRY FROWDE, who for thirty-nine years was manager of the London business of the Oxford University Press, has retired from active service. Since 1874 he has assisted in the distribution of more than forty million copies of the Bible, issued from this office.

THE Guildhall Library, London, has been presented by Mr. Joseph Hicks with a fine edition of Plato, published in Paris in 1520. On its title-page appears the earliest known illustration of a printing-press, which cut had, however, been used by the same printer on a work issued in 1511.

THE annual conference of the British National Union of Journalists was convened at Grosvenor Hotel, Manchester, on March 21. Though this union is but a few years old, its membership totals 3,500. It has accomplished much in improving the conditions under which many journalists work.

AFTER a futile effort to get the employers to agree to a conference to discuss a proposition for better wages, the Manchester Typographical Association recently took a vote of its members to ascertain their disposition respecting a strike. The vote was 1,550 for and 501 against. A vote on a levy of 1 shilling per week as a strike provision was 1,360 for and 628 against.

THE London Society of Compositors has just issued its sixty-fifth annual report. It shows the income in the past fiscal year to have been £68,948 (\$335,432). For out-of-work benefits, £34,374 (\$167,230) was expended; for pensions, £20,031 (\$97,450); for litigation and scale defense expenses, £2,570 (\$12,503), and contribution to the pension fund £12,031 (\$58,530). There was an increase in the society's assets during the year, despite a year full of struggle; these are valued at £48,802 (\$237,428). At the close of the year the society had 11,804 members.

GERMANY.

It is reported that the Berlin postoffice handles daily an average of 131 tons of newspapers and other periodicals.

THE cities of Berlin and Leipsic have decided to participate in the big graphic-arts exposition which is to be held in the latter city next year, and each has appropriated 6,000 marks (\$1,428) for the purpose.

DER DEUTSCHE BUCHDRUCKER-VEREIN (the master printers' national association) will convene in general session this year at Metz, on June 1. Der Verband der Deutschen Buchdrucker (the workmen's national union) meets at Danzig, on June 16. Der Deutsche Faktorenbund

(union of foremen and superintendents) has already held its annual convention, at Stuttgart, May 11-12.

BREMEN'S new city directory shows that it has 56 printing-offices, 3 printers' supply houses, 4 dailies (of which one is now 171 and another 69 years old), 30 other periodicals and 22 bookstores.

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THE H. Berthold Company, typefounders and brassle makers, at Berlin, contemplates declaring a dividend differen per cent for the year 1912, upon its capital stock, which was increased a million marks a year ago.

A QUESTION which would seem amusing to an American is now being discussed in German business circles, including printers—namely, Is it lawful to pay workmen with paper money? There appears to be much to say pro and con.

THE number of new books issued in Germany in 1912 was 34,801, as against 32,998 in 1911, an increase of 1,803, and against 27,606 in 1903, an increase of nearly twenty-five per cent. Germany thus outranks England and France by far, which countries in 1911 issued 10,914 and 11,652 new books respectively.

THE German postoffice department, which takes subscriptions for periodicals, issues yearly a price-list of such publications. The first issue, in 1823, listed 474 newspapers; the latest has 14,500 periodicals of all classes, of which 11,300 are in the German and 3,200 in other languages; 10,650 are printed in the German empire.

THE twenty-fourth and last volume of the sixth edition of that monumental encyclopedia, Meyer's "Konversations-Lexikon," has just been issued. The completed work contains over twenty-five thousand large octavo pages, of two columns each. As each column contains 69 lines of eightpoint type, there is a total of about 34,500,000 of such lines in the work. It has 17,000 illustrations in the text and 1,610 full-page plates and charts.

THE noted printing and publishing house of George Westermann, at Braunschweig, on May 21 became seventy-five years old. The concern recently moved into a new building specially erected for its use. In its pressrooms it has no less than thirty typographic and lithographic cylinder presses, including eleven for two-color work, and it has an electric power equipment of sixty motors, with a total capacity of two hundred and fifty horse-power.

The directory of the Royal Library at Berlin has been working for some years at the cataloguing of its books and those of the ten Prussian university libraries. The catalogue contains about two million entries. The question of printing it is now being considered, and it is probable that this will be done. It is estimated that the catalogue will comprise sixty quarto volumes of eight hundred pages each, and that an edition of one thousand copies will cost about \$200,000.

WILHELM HEYER, founder of a prominent paper warehouse at Cologne, died March 22, aged sixty-four. He did much for the advancement of the Rhenish paper industry, but his most notable work was the building up of a historical museum of music, whose present value is about \$500,000. This comprises instruments, pictures and autographs of musicians, manuscript and printed music, literature of music, etc. He made a splendidly arranged catalogue of it, of which so far two volumes have been printed, and which is of eminent value as an aid in musical research. For this work the King bestowed upon him the badge of the Order of the Red Eagle.

THE summer term of the graphic-arts classes in the First Trade School of Berlin began April 9. The tuition

includes courses in the drawing of ornaments, copying of living-plant forms, freehand sketching, drawing of type-designs, drawing of ornamental letters with the idea of using them in printed matter, designing and sketching of printed matter, cutting of linoleum for tint-blocks, etc., technical color-schemes, registering of colorwork, technical practice at job-composition and at the hand press, photography and zinc etching, technical management of a printing-office, preparation of copy and estimating, practice at platen and cylinder presses, colorwork and mixing of colors. The hours of tuition are from 7 to 9 P.M. on weekdays and 8 to 12 A.M. on Sundays.

A SCRIPT museum, under the auspices of the German Book Trades Museum at Leipsic, will be opened August 1. It is the intention to display the art of writing in all its ramifications. A section will be devoted to the written and printed scripts of all peoples, from the earliest to the latest, in plaster casts, photographs, copies and originals; also one for the variations of script, such as calligraphy, pasigraphy, cryptography, stenography, figure writing, texts for the blind, musical notation, modern art lettering, etc. There will also be a division for writing implements, from the most ancient to the newest, and the materials for writing upon. To the museum will also be added a library of script lore.

On March 29 Die Brücke, the international institute for the organization of intellectual work, held its first general session, at Munich. It was attended by the Prince-Regent of Bavaria and a number of men prominent in scientific and business circles. It will be remembered that this organization is making active propaganda for a system of uniform book and paper sizes. Encouraging reports were made at the meeting, which show that this idea is making considerable progress. An exhibit will be made by Die Brücke at the great international graphic-arts exposition next year in Leipsic, which city was selected for the next general meeting. In honor of Emperor William's attaining the twenty-fifth year of his reign, Die Brücke will issue a de luxe memorial volume, limited to 350 copies, which are to be distributed among the large libraries of the world.

DR. J. MICHAEL SCHMIERER, a Berlin engineer, has been working on the problem of transmitting pictures by telegraph, and has gone a stage farther than others in this field. At the sending end of the wire he uses a camera, the lens of which can be pointed at any desired object. The light-rays are thrown on a screen, which divides the picture into light-points of varying brightness. points in turn are thrown on a sensitive plate treated with selenium and are converted into variations of the electric current. At the receiving end this current becomes light of varying brilliancy, and by a mirror arrangement the picture is reproduced much like an ordinary half-tone, in dots of varying size. In the shadows of the picture the dots are crowded very closely together, reproducing the darker areas, the dots appearing rarely, if at all, in the high lights. The transmitted picture is therefore truer to nature than in earlier transmission processes, in which the reproduction was in lines of varying thickness.

FRANCE.

In a list of amusing printers' errors is given a case where, in a missal for priests, which was annotated in red ink with ceremonial directions, occurred the phrase "Ici le prêtre ôta sa calotte" ("here the priest takes off his cap"). That is, this is what it should have been, but a wrong letter got into the last word, making it read

"culotte" ("breeches"). What would a congregation say, if a priest should follow this printed direction?

No wonder Parisian dailies print few advertisements, from an American point of view, if their charges for such are those quoted below, per line: Petit Parisien, 10 francs (\$1.93); Petit Journal, 10 francs; Journal, 8 francs; Matin, 5 francs; Figaro, 3 francs; Echo de Paris, 5 francs; Le Temps, 2½ francs; Gaulois, 2½ francs. The Petit Parisien has a daily circulation of 1,600,000; on January 26 it printed an edition of 1,933,333 copies. That of the Journal is 1,400,000 and of the Matin 1,200,000. It is reported that a syndicate recently offered over \$6,000,000 for the Journal.

MME. JOBARD, a widow owning a newspaper in Dijon, employs one hundred and twenty-five people. She has now decided to pension all her employees who are over sixtyfive years old, giving them 600 francs (\$116) yearly, and an additional 100 francs yearly to those possessing honor medals for good service. All of sixty-five years and over must take the pension, while all above sixty may receive it on application. Mme. Jobard arrived at this decision because she attributed a noticeable falling off of profits to the fact that her old employees, some being thirty years with the house, were no longer so capable and productive as when they were younger. To safeguard the pension, she has paid 125,000 francs to an insurance company. Two years ago she expended 500,000 francs in building a vacation home for children of workmen. Mme. Jobard's husband and son were murdered three years ago by a member of their editorial force, and her two daughters died within ten months thereafter.

NORWAY.

A RECENT discussion, between representatives of masters and men, of certain demands made by the employees' union ended in disagreement, because the proprietors declined to accede to the latter's wishes. Then the workmen prepared to begin a strike. Luckily, matters did not reach an uncomfortable stage, as the government stepped in and notified both sides that it would not be an idle spectator of a struggle for the regulation of working hours, but would immediately introduce a bill in parliament which would make eight hours the legal workday. As the government has the majority on its side in Parliament, the bill would naturally be passed. Thereupon new conferences were begun, under the direction of a government official. At present writing these are not terminated.

BELGIUM.

In recognition of the Brussels Printing Trade School having attained its twenty-fifth year, the society of its graduated scholars has arranged for a prize contest for producing certain pieces of jobwork. The entries are limited to Belgian printers.

IN 1915 the Plantin-Moretus Musée at Antwerp will celebrate the three hundred and fiftieth anniversary of the establishment of the celebrated printing-office of Christopher Plantin. This typographic shrine was purchased by the city of Antwerp in 1877, and is one of its most interesting show places, being no longer used as a producer of printed matter. For the celebration, however, a small historic souvenir will be printed from the old type of the office.

SWITZERLAND.

THE canton of Oberwalden has put a tax on private outdoor posters. Excepted are posters attached to buildings in which the goods advertised on the posters are sold, and the time-tables of transportation companies.

A NEW wage-scale, to be in force to the end of 1917, was lately agreed upon in conference between those interested, for the French-speaking sections of Switzerland. Up to April, 1915, the work-week remains fifty-three hours, after that it is to be fifty-two hours. Four series of wage minimums are fixed, for different classes of cities and towns. These range, for hand compositors, pressmen, stereotypers and electrotypers from 37½ to 41½ francs (\$7.24 to \$8), and for machine compositors from 47 to 51 francs (\$9.07 to \$9.84) per week.

HUNGARY.

The Hungarian Journalists' Pension Society has received a legacy of 750,000 crowns (\$153,750), willed to it by Count Dionys Ardrassy, who died recently at Budapest

THE printers' union of Hungary, after fifteen years of effort, has at last achieved a certain worthy undertaking—the erection of a convalescents' home for printers. It is charmingly situated in Abbazia. It is a handsome five story villa, with fifteen rooms, containing forty-six beds and cost 320,000 crowns (\$65,600). The funds for its construction were gathered from voluntary offerings of hellers (1½ cents) per week per individual.

BOHEMIA.

THROUGH the beneficence of a prominent person in industrial lines, whose name is not yet known outside a small circle, a museum of the graphic arts will in the near future be established at Prague. It will be patterned somewhat after the celebrated Plantin Musée at Antwerp. Extensive collections of Bohemian, German, French and English origin are said to be already waiting for a housing in the new institution.

RUSSIA.

As HAS been mentioned in these items a new jubilee issue of stamps was gotten out this year by the Russian postal department. The issue has now been stopped, it is reported, because the new stamps bore portraits of the Czar. Some higher governmental officials considered it lèsemajesté to have them defaced by the canceling devices of the postoffices.

EGYPT.

It will be interesting to proofreaders to learn that discoveries in the pyramids show that the teachers of over 3,600 years ago corrected the written work of their pupils by marking their criticisms and notations in red ink on the margins.

AUSTRIA.

THE Easter Sunday edition of the Neue Wiener Tageblatt, of Vienna, contained 224 pages, and that of the Neue Freie Presse, also of Vienna, 158 pages.

STAMPING IMITATION LEATHER.

An inquirer writes: "What can be used for size for leafstamping Keratol? The sizng advertised comes in too large a quantity for occasional small runs. Any method of sizing that can be used for small runs would be found a great convenience to the printer-binder who has an occasional small job of Keratol stamping."

Answer.— Orange shellac dissolved in alcohol will do it, but it must be used thin, as it is liable to turn the material gray, and that can not be seen until the covers are dry, when it is extremely difficult to clean off. The best thing the writer has seen is a thin solution of Horlick's malted milk, applied after a washing of denatured alcohol. This does not leave any trace of the sizing on the surface and fixes the gold firmly and leaves the impression clear.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

To Keep Colors Separated in the Fountain.

(1530) A Newport, Kentucky, pressman offers the following plan to keep colors separated: "When running two colors in the fountain at the same time, it will prevent the darker color working over if the lighter color is kept at a higher level."

Rubber under Press Legs to Stop Vibration.

(1528) M. C. Sloan, of Takoma Park, D. C., suggests the following plan to minimize the vibration of platen presses: "To lessen noise from job-presses, in which the use of skids and felt was recommended, I had an experience with a 12 by 18 Chandler & Price press. Four pieces of rubber were cut upward of one-half-inch thick, from three and one-half to four inches square. One of these pieces was placed under each foot of the press. It gave complete satisfaction."

Water-marking Paper on a Press.

(1526) A sample of water-marked paper is received. This marking gives a transparency to the design which is equal to the conventional marking on paper from the mills. Some fastidious persons may object to the appearance of the design when viewed by reflected light, for it is just as plain as if printed with a tint. When examined by transmitted light its appearance equals that of the real water-marking. If some ingenious person will devise a way to water-mark paper on a press without using any stain, such as grease or paraffin, it will be filling a long desire on the part of those who want this work for short orders. The product must be a faithful imitation of the genuine water-mark.

What Is an Ink-ball?

(1529) A subscriber asks us to answer the question, "What is an ink-ball?" As we have never seen or used one, we will give the information secondhand. In looking up a description of how to make an ink-ball we find that it is an inking device consisting of a sheep's pelt stuffed with the wool that was shaved from it. It has a short wooden handle called a ball-stock. The pelt, after being stuffed with the wool, is gathered around the end of the handle and nailed there. The inking surface is convex and is more or less resilient. The leather surface is well suited to break up the ink, and to impart it to the type or engraving. Holding the balls firmly, the pressman gave them a daubing and a partly rotating motion, especially when applying the ink to the form. Practice naturally made a pressman very dexterous in the use of these balls. There were also balls covered with cloth which were afterward dipped into melted composition; after cooling the operation was repeated until a fairly thick coating of the composition covered the cloth. This gave a good medium for applying ink to forms, and

probably was less costly than the leather-covered balls. It is said that B. Foster, of Weybridge, England, was the first to apply composition to cloth-covered balls for letterpress printing. This was in the year 1815.

Printing on Celluloid.

(1524) "Will be thankful for any information regarding the printing on celluloid."

Answer.— The printing of celluloid is considered a specialty line, and is usually handled by those who are equipped for that purpose. In Chicago the Board of Underwriters have a special form of insurance policy covering this specialty line, together with certain regulations regarding the quantity of material kept on hand. Printing on celluloid requires a special ink which is made by various inkmakers. The principal features of this line of specialty printing will be the ink and the make-ready and rollers. Besides this there must be racks to dry the work in, as it generally takes several days before the ink will set properly. Of course the ordinary printer can do this work, but the specialist can do it better, and undersell him, owing to being better equipped to do the work.

Trouble with Embossing.

(1525) A printer writes: "(1) Kindly give us information regarding the use of Stewart's embossing board. We have tried to make a female die with it, and find that it is impossible to make it register with the printing. (2) Let us know how to make a female die from embossing board. (3) Can female die be made from type? If so, please advise how it is done."

Answer.— The use of embosing board for a female die is ill advised; you should not attempt it, for you will fail. There is no composition suitable for female dies, these should be made of metal or boxwood. The male, or counter, die is made of a plastic material such as the embossing board; when softened and placed under pressure of the female die it will assume a relief form, and when sufficiently hard will press the paper into the female die and give it the same relief as the counter itself. We can not advise you regarding the making of a female die with embossing board, as we consider it impracticable. method of making a counter-die is as follows: (1) Paste or glue a sheet of hard manila on the platen and have it perfectly flat. (2) Have the die locked in the chase a trifle below the center and secure the chase from any lateral movement in the press. (3) As the rollers are to be out of the press you can ink the die lightly with a brayer, or rub a trifle on the die by hand, so that an impression on the manila will show where to attach the board when softened. (4) Cut a piece of the board so it will be large enough to cover the design, if the embossing is to be of several lines separated by white space, then cut single pieces for each

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part to be given relief. Dampen both sides of the pieces of board with a wet sponge and allow them to stand until the moisture is absorbed and the pieces are pliant. (5) Place the pieces of board on the manila in the positions indicated by the impression, place an oiled sheet of news or French folio over all and pull a few impressions, slowly, each time detaching the oiled sheet from the counter, or in each case use a fresh oiled sheet. Repeat the operation until the counter-die has perfect relief, corresponding to the incisions in the die. (6) Pull a few impressions on print-paper, to absorb any excess moisture that may remain in the board. (7) If extreme relief is desired in any part, patch the parts with paste and print-paper, and apply another sheet of the board. Fine lines will require more pressure than the large heavy lines. To accentuate the pressure on these lines, chamfer the counter quite close to the designs with a sharp knife. If the stock is extremely hard or heavy, allow the counter to stand five minutes or more before using. Paste a sheet of onion-skin folio over the counter to protect it. Set the guides, and clean the die with gasoline and then rub it with French chalk, also the counter, after a few impressions are pulled. This may be repeated during the run, in order to reduce the friction between the plate and the stock. The foregoing plan may need modification owing to varying conditions. The board can be used without any other preparation, further than described. We do not know of any way of making embossing dies with type that will give satisfaction. Dies should be of metal and mounted on metal. Boxwood dies have been used, and electros can be made from them.

Tympan Slipping from the Bales.

(1531) "We have just installed a new platen press, and have great trouble with the tympan slipping. The bales do not seem to hold the draw-sheet in place. The heavier the impression the worse it pulls, and it throws out the register. I have never run up against this sort of proposition before, and, as we have a book job coming up which will require long runs on heavy forms, I am asking you how I can remedy this and would appreciate an immediate reply."

Answer.— Examine the bales when they are down without any tympan attached, and note if they are close to the platen. If they are not, raise them and press downward on them until the metal is sprung into place again. The bales are often sprung out of shape by having too much tympan clamped under them at one time. If this gives no relief write the makers of the machine. To make a top sheet hold tight, raise the lower bale and pass the sheet under it, then draw it up so that it will come up outside and over the bale. Press down the bale and tear off all that extends up beneath the sheet. Draw the top end of the sheet and pass it above the bale and then under, and press down the bale which will draw the sheet tight. As the sheet is clamped under bale, and at the same time is holding the bale toward the platen, it may prevent the slipping of the tympan.

Wearing of Half-tone Plates on Edge.

(1527) Submits a signature of a catalogue form containing numerous vignette half-tone plates. Some of these are wider than the type-page, and the edge of the plate suffers as a consequence. The plate in question is in the back row of pages and the half-tone shows decidedly the effect of slurring, either from the cylinder being too high or the packing of the cylinder, or both. The following letter explains:

"(1) You will note in the enclosed form how the vign-

ettes wear in the 'gutters,' and more so on the back edge. Is this caused by an overpacked cylinder, or is the cylinder riding the form? How can I overcome it? This press is brand-new, installed six months ago, and is packed as follows: Four sheets of 100-pound manila and a draw-sheet for a permanent packing, five more of same manila and a draw for the regular packing, and when a sheet is pulled on 80-pound coated the type is just up. (2) Another thing I would like to ask you is: Do you know of anything that can be mixed with black half-tone ink to enable one to run coated stock without offset? I've been told silicate of soda would do it, but I've tried it without success. (3) Another ink question is: What can be mixed in half-tone ink to provent it from drying on press while making ready? Will glycerin do it? We very seldom have trouble with it when press is running steady; but when it is idle it dries on so hard that it takes nearly two hours to wash it up. (4) What would you recommend as a good compound to remove dried ink from composition rollers without destroying the r surface?

Answer.—(1) We are unable to state whether the press "gutters" or rides the form. You can readily determine this question to your own satisfaction by the following plan: When you have a heavy form on the press, fully made ready, place a narrow strip of thin paper on each bedbearer and allow the machine to run far enough to take impression. Do not allow it to stand between pages, but when it is in the middle of a row of heavy pages try drawing the strips of paper. If they can be drawn out you may feel certain that the press "gutters." The remedy will be to lower the cylinder. But not while the press is in that position. To determine if the cylinder has the proper amount of packing, place a straight-edge across the cylinder bearer or packing when the cylinder is fully dressed. If the packing is one draw-sheet thickness above the bearers it is not considered to be too high, although theoretically it should be just exactly the same height. We believe you should have a pressboard and cover it with a draw-sheet or a piece of fine calico drawn taut. Many prefer the manila, and it seems logical to use it, for it frequently requires changing, especially where overlays are pasted to it. Many pressmen deem it advisable to carry at least two or three news sheets in the packing as the resilient medium. This is done even where fine half-tone work is printed. (2) We do not believe there is anything that will positively eliminate offsetting. Much depends upon the nature of the work. Many shops slip-sheet rather than take any chances. There are compounds advertised by inkmakers that go a long way toward preventing offsetting. When used judiciously there is no doubt of the efficacy of these compounds. We would not advise the indiscriminate use of silicate of soda. (3) When making a form ready mix a small amount of clean news ink with the ink you are using, and it should minimize the drying effect. Some add a trifle of vaselin or other nondryer. (4) Equal parts of turpentine and crude carbolic acid will help to take dried ink from rollers and plate, and do no harm to either, nor to the washer's hands.

A GUESS.

They were newsboys and had strayed into the Art Museum. At the moment they were standing before the Winged Victory of Samothrace.

"Say, Bill, what's that?" asked one of them in an awed whisper.

"Aw, I dunno," replied the other. "Some saint wid his block knocked off." — Christian Register.

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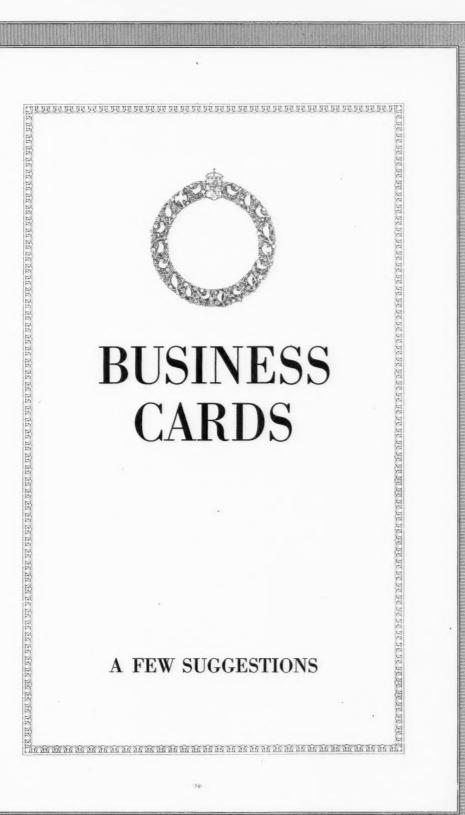
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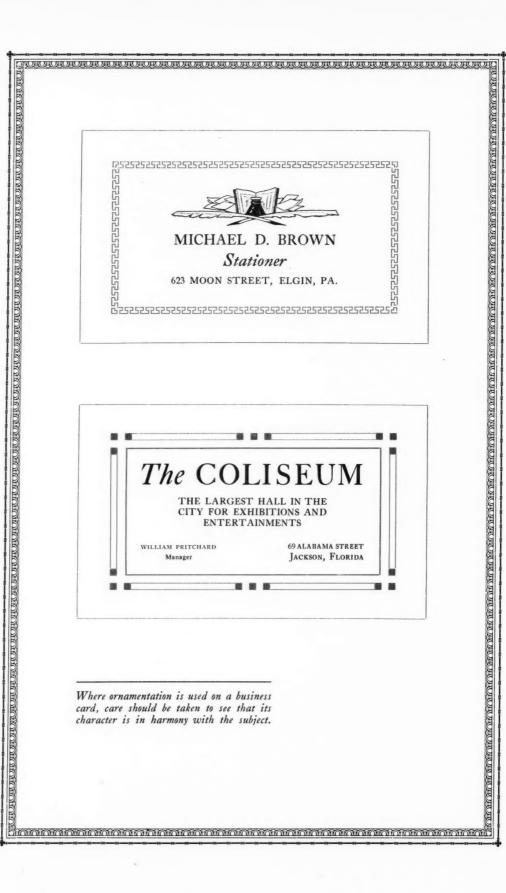
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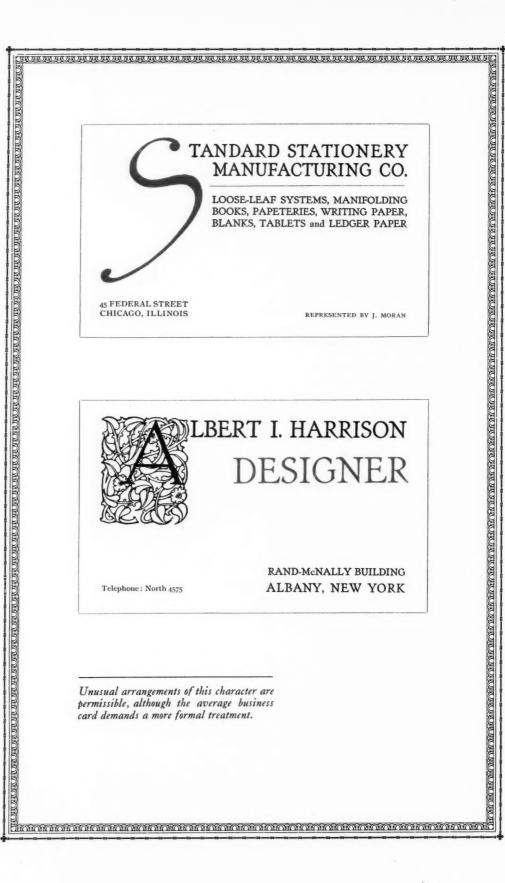
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Tol. Harris 59 EDWARD JONES COMPANY MANUFACTURERS of ELECTRIC SIGNS Largest plant of its kind in the country. Design are submitted without expense to customers. OREGON - FIFTH AVE. 22 Where the jub is confined to one series, we obtain a complete harmany not always found when more than one type-face is used.



APEX ELECTRIC MOTOR & ELECTRICAL SUPPLIES CO. General Office: 216 NORTH SIXTY-FIRST AVENUE Represented by HAROLD STEVENS A complete line of High-Grade Machines & Automobile Supplies GEORGE M. NEWMAN Dealer Malcomb Street, Omaha, Neb. Heavy, strong barders should be subdued in took by being printed in the weaker color. They must not overshadow the type.

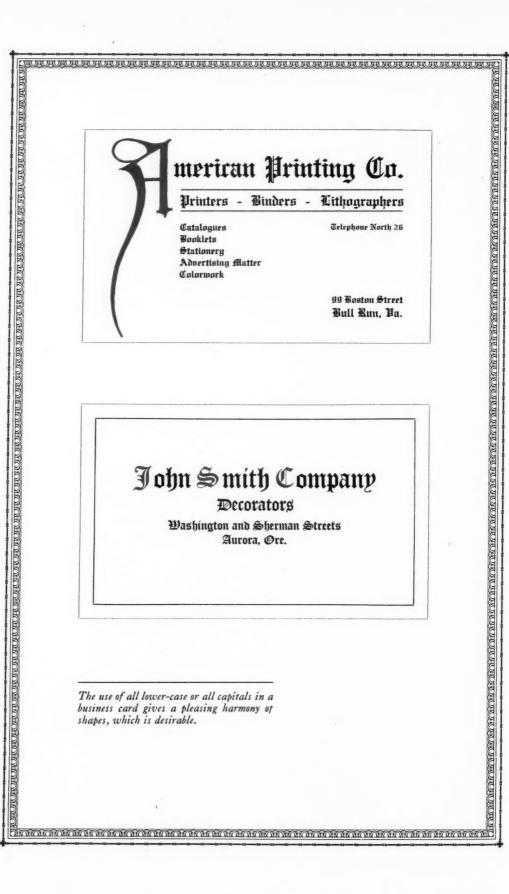




THE UNION HOTEL
GEORGE EVERS, Prop.

COLLINS AVENUE NORTH DAKOTA

WHARVES, BRIDGES, PILE DRIVING, ETC.
33 VICTORIA STREET ARLINGTON, OHIO





DV D I MDDGIOD

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression.

By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

The Use of Decoration.

Perhaps the most difficult question which confronts the job-printer is the one concerning the use of decoration or ornamentation. When to put decoration in a job, what kind of decoration to select, and how much of it to use, are variations of this question which come to the front with almost every piece of type composition.

It is but natural that the printer should seek to decorate or embellish his work. It would be useless for us to endeavor to get away from the fact that practically every one has a liking for ornamentation. As soon as children

FINANCIAL
STATEMENT

YORK COUNTY, MAINE
NINETEEN HUNDRED AND TWELVE

Fig. 1.— This page shows too much decoration, especially as the latter does not in any way relate to the subject of the text matter.

begin to notice things they show a preference for those which are the most ornamental—and when they grow up they decorate themselves with jewelry and diamonds as

indications that their preference for the "pretty" is still strong.

There is no question about the desirability of decoration in typographical design. It is just as desirable and appro-

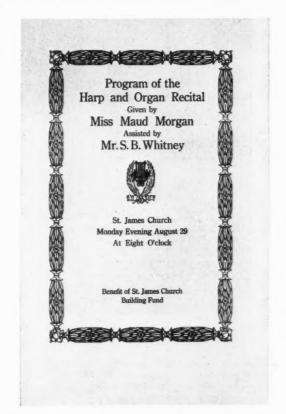


Fig. 2.— On this page the text is of such nature that a large amount of this particular decoration is not objectionable. Compare with Fig. 1.

priate as is decoration in, for example, architecture, and no one will question the beauty of a decorated column in comparison with a plain slab, nor will any one question the appropriateness and beauty of an attractive cornice or

So, then, it becomes not a question of whether we shall use decoration, but what kind of decoration, and how much of it, we shall put in our designs.

Regarding the problem of what kind of decoration to

use, it goes without saying that the most acceptable kind is that which suggests by the nature of its design the subject of the work in hand. By the use of decorative material of a character typifying or suggesting the text in the design, the strength of the text is accentuated and its effectiveness is correspondingly increased.

The amount of decoration to be used depends somewhat upon whether or not the decoration possesses the characteristics above referred to. We must not overlook the fact that a type-design is primarily intended to convey information concerning a certain thing, and if the decora-

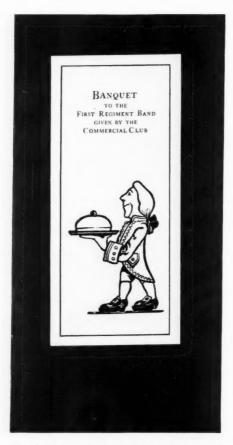


Fig. 3.—Although the decoration is the dominant feature, the fact that it so strongly suggests the subject makes its use pleasing.

tion does not by its nature suggest that particular thing and fix it more securely in the mind of the reader, it should be sparingly used. For decoration which conveys only the impression of beauty will, if used in too great quantities, overshadow the text and detract from its value. The typepage which shows as its chief feature an ornament which dominates the design without suggesting the text attracts our attention to the ornament rather than to the subject to be presented.

It is an easy thing for the average printer to overdo in the matter of ornamentation. In fact, an ability to exercise restraint in the use of decoration is one of the most valuable assets which the job compositor can possess, for much of our printing which is open to criticism is faulty in that it contains too much fancy work — in our endeavors to do something especially good we "spread it on too thick."

One or two examples taken from work recently received

will illustrate the point in question. Fig. 1 is a reproduction of the cover of a pamphlet. The original is printed in two colors, the decorative border being in a red-brown. While one naturally associates a financial statement with something formal and dignified, and although finance does not suggest to us anything particularly decorative, we have in this example an undue amount of ornamentation — and that of a less formal nature than the subject suggests.

Interesting by comparison is the example shown in Fig. 2. Here we have the same decorative border in a large size and occupying a considerable proportion of the design and yet it is much more pleasing, due largely to the facthat the nature of its design is more in keeping with the subject of music than it is with finance.

Fig. 3 shows another feature of this question of decoration. Here we have a page on which the text occupies relatively small position, with the ornament as the dominant feature, and yet because of the fact that the ornamen carries so strongly the suggestion of the subject, the pagis quite pleasing.

After all is said and done, however, the question of the proper use of decoration resolves itself largely into one of personal taste—the compositor must depend chiefly upon his own judgment in the matter—and to this end musseek to develop a trained sense of what is good and bad in ornament applied to type-design. No hard and fast rules can be laid down concerning this. The most desirable thing for the compositor is a thorough study of the examples which come to his notice, and a careful analysis of them with a view to cultivating a sound judgment, always bearing in mind, however, that no ornament at all is better than too much, and that when there is any doubt about whether an ornament should be used it would be better omitted.

DISPLAYING SPECIMENS TO GOOD ADVANTAGE.

The visitor to the Wallace Barrett printing-shop in Denver, Colorado, is impressed with the businesslike aspect of the front office. Around the walls are stretched four frames each 2 by 6 feet, with glass front and plush background. These frames contain specimens of the best work done by the shop fastened to the plush with small brassheaded tacks.

Frame No. 1 holds a variety of tickets for entertainments, bazaars, clubs and card parties, dancing, lodge membership, meal and milk tickets.

Frame No. 2 shows specimens of business and calling cards.

Frame No. 3 displays artistic work in programs, reception and wedding invitations, and banquet menus.

Frame No. 4 exhibits a collection of commercial forms such as statements, bill, note and letter heads.

No doubt grouping in this way is a convenient method of showing work to advantage before a prospective customer; assisting him in selecting a color, design or style of lettering. Kept under glass the specimens always present an attractive appearance which is enhanced by the orderly arrangement of several steel engravings, and the decorated Japanese curtain which separates the office from the composing-room in the rear.

LINEN EDITION FOR THE BROOKLYN EAGLE.

Hereafter the Brooklyn Daily Eagle will be on file in the leading libraries of the country in linen form. The Eagle is the first newspaper to act for the perpetual preservation of library files in this manner.

The new edition is considered an important new asset for the Eagle and its advertisers.— The Fourth Estate.



BY F. J. TREZISE.

Un ar this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose she id be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat; if rolled they will not be criticized.

THE Caxton Press, Canton, Ohio.— The card is well arranged and the colors are quite satisfactory.

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In CIMLER, Cleveland, Ohio.—All of the invitations are good, the ornerments being satisfactory in each case.

N. W. Dreyfuss, San Francisco, California.— The work is all exceptionally well handled, and offers little, if any, opportunity for criticism. The advertisements are nicely gotten up, and we show herewith a repro-

good, and while the lettering shows a little lack of practice along this line, this can easily be overcome.

J. L. Frazier, Lawrence, Kansas.— The high-school program is gotten up in an especially pleasing manner, both typography and color selection being excellent.

COMMERCIAL printing from The Lucey Publishing Company, St. Louis, Missouri, is nicely gotten up, although the presswork on a few of the examples is not quite satisfactory.

HUNTLEY S. TURNER, Ayer, Massachusetts, has issued an attractive set of commercial stationery, printed in gray and red on gray stock, the general effect being very pleasing.

Impressions, the snappy house organ of the McCormick-Armstrong Press, Wichita, Kansas, is again at hand in a new cover, the arrange-



An interesting advertisement arrangement by M. W. Dreyfuss, San Francisco, California.

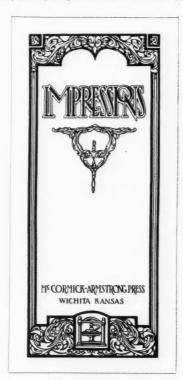
duction of one of them. The rules underneath the upper line are just a trifle heavy, especially as a light-faced type has been letter-spaced directly below them.

ERNEST B. FIEDLER, Baltimore, Maryland.—All of the specimens are satisfactory, the book-plate design being especially good.

BLOTTERS from the Chambers Press, Dayton, Ohio, are nicely gotten up, the type arrangements being neat and the color combinations well chosen.

A PACKAGE of commercial work from J. W. Archibald, Salem, Ohio, contains some interesting designs, among them being a pleasing bit of lettering.

C. E. NOGLE, Zion City, Illinois.— The cover-design for the catalogue is quite well handled, and we would congratulate you upon your success in your efforts along this line. The arrangement, as a whole, is very



Cover of the attractive house organ of the McCormick-Armstrong Press, Wichita, Kansas.

ment of which is very pleasing. We show herewith a reproduction. The original is in two colors on cream-colored stock.

COPIES of "The Ess Dee" booklet, printed on the U. S. S. South Dakota, are at hand and are quite interestingly gotten up. The text is well written and the design on the various pages is quite satisfactory, although a considerable amount of decoration has been used in the

advertisements and a considerable number of type-faces have been used. A little more simplicity in the design would be an improvement.

FLOYD H. LINCOLN, Walton, New York.—The note-head and envelope corner-card are unusually pleasing in arrangement and general effect, the stock adding materially to their attractiveness.

inner pages is not at all pleasing. Too many type-faces, too much wide spacing and an absence of careful regard to details are noticeable throughout the work.

ELLIS COLEMAN, Shreveport, Louisiana.—The commercial stationery is among the most satisfactory that we have seen, and we would con-

Louisiana Land & Immigration Company

NCORPORATED

F. G. SNYDER . . . President W. A. JONES, V.P. & Genl. Manager C. F. DAVIS . . . Secretary DR. V. I. MILLER . Treasurer JESSE F. WISE, Assistant Sec-Treas.

Copposite Caddo Hotel SHREVEPORT, LA.

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Louisiana Forestry Association



Office of the Association: 254 Stoner Avenue, Shreveport, Louisians

MRS. A. B. AVERY
Secretary and Treasurer

Letter-head designs by Ellis Coleman, Shreveport, Louisiana.

FROM Howard C. Hull, now manager of The News Printing House, Charlotte, North Carolina, we have received a package of commercial work, all handled in a thoroughly satisfactory manner.

MASSEY-HARRIS COMPANY, LIMITED, Toronto, Ontario.— While the covers of the booklets are quite satisfactory, the typography on the

gratulate you upon the successful results with the Caslon type. The work, as a whole, offers no opportunity whatever for criticism, and your reset designs are a great improvement over the original copy. We show herewith reproductions of some of the letter-head arrangements.

CHARLES F. SKELLY, Altoona, Pennsylvania.—The specimens are all neat and attractive in design, and your colors are well chosen. The simplicity of the designs adds much to their appearance.

A POSTER announcing a recent meeting of the New York Club of Printing House Craftsmen is an unusually pleasing piece of work, the harmonious color-scheme being especially worthy of comment.

LOUIS S. TENETTE, Tuskegee Institute, Alabama.— Typographically, the specimens are very good, indeed, but we would suggest a trifle more care as regards presswork, some of the examples being rather gray.

From George Wetzel, New Orleans, Louisiana, we have received a package of commercial work. It is arranged throughout in a pleasing manner, both the typography and color selections being very satisfactory.

A BLOTTER for May from Eugene L. Graves, Incorporated, Norfolk, Virginia, is nicely gotten up and printed in gray and red on mottled stock, an illustration of the pressroom being tipped on one of the pages.

Arnold Printing Company, Jacksonville, Florida.—Both of the specimens are well designed and nicely printed, the arrangement on the larger one being especially good. The colors are also quite satisfactory.

JOHN R. GALYON, Chattanooga, Tennessee.—The letter-heads and envelopes are very satisfactorily arranged, and the color combinations are very pleasing. We have no criticism whatever to offer regarding the results.

ALBERT C. MORRIS, Atlanta, Georgia.—The specimens are very satisfactorily gotten up, both as to type arrangement and color harmony, and offer no opportunity for criticism. The folders are especially well

A PACKAGE of commercial specimens from Charles A. Rahn, Youngstown, Ohio, contains some interesting designs and pleasing combinations of colors. The neatness with which the work is gotten up leaves nothing to criticize.

EGBERT G. WHITE, Wilkinsburg, Pennsylvania.—The letter-head for the Interurban Printing & Publishing Company is very pleasingly gotten up and your selection of colors is quite satisfactory. The running of the blank line around the stock gives an interesting finish to the sheet.

We show herewith a reproduction of the cover-page of Impressions, the house organ of the Express Printing & Publishing Company, Toledo. Ohio. The booklet is gotten up throughout in a very attractive manner and should prove excellent advertising. The cover is printed in black and light blue on brown stock, the whole effect being very pleasing.



The striking cover-design of the house organ of the Express Printing & Publishing Company, Toledo, Ohio.

FROM I. M. Harris, Brooklyn, New York, we have received a package of interesting commercial specimens all nicely arranged and well printed with good color combinations. Among the examples is an excellent specimen of lettering.

ALVIN E. MOWREY, Franklin, Pennsylvania .- Too much space be een words in the feature line of the check rather spoils the general ples of publications issued during the year in the interests of incandescent lamps. The work consists of booklets and circulars, all gotten up in an interesting manner, and very striking in design. We show reproductions of same herewith.

GEORGE E. HARTLEY, El Paso, Texas .- On the blotter printed in blue and orange there is not enough variety in the sizes of type. Placing the



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Covers of handsome booklets issued by the General Electric Company, Schenectady, New York,

work is quite satisfactory.

A CARD from Charles Miller, Chicago, is an exceptionally pleasing piece of design, although the red which has been used in combination with the gray is a trifle strong and should be made weaker in order that the best results may be secured.

LESTER F. VAN ALLEN, Fort Riley, Kansas .- The telephone directory is very pleasingly arranged, the cover-design being especially good. We would prefer the one printed on the lighter stock inasmuch as it gives better advertising value to the text.

J. CECIL MILLER. Wilmington, Delaware. The blotter is well arranged, and except for the letter-spacing of the text in the upper line we find nothing whatever to criticize regarding its arrangement. The color combination is also very satisfactory.

FROM T. Elmore Lucey, St. Louis, Missouri, we have received a package of commercial specimens, all of which are well arranged and nicely printed, with the possible exception that there is an unusually large amount of bright colors used in some of them.

THE Freeman Printing Company, Cincinnati, Ohio, is issuing a house organ entitled Good Printing, the second number of which is at hand, printed in blue and brown, on white antique stock. The booklet is an exceptionally good piece of advertising literature.

GEORGE BRANISH, Denver, Colorado. - We have no criticism to offer on either of the jobs which you have submitted, although perhaps a green would be more satisfactory in combination with the purple than is the red-orange which you have shown on the cover-page design.

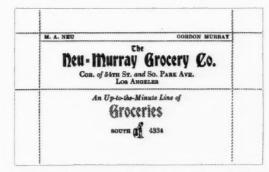
A BOOKLET from the Holton Signal, Holton, Kansas, shows an espe cially attractive cover. On a dark red stock a panel design is printed in white, and inside this panel is tipped a sheet of white paper containing the reading matter attractively printed in colors. The effect is especially

THOMAS M. CARRIGAN, New York .- The label design is very satisfactory and is well arranged both as to type arrangement and colors. We note that you have secured a harmony by the use of one series of type and would congratulate you upon the excellent appearance of this

FROM C. C. Eaton, of the Publicity Bureau of the General Electric Company, Schenectady, New York, we have received a package of exam-

appearance of the job. Text letters should be closely spaced. The other large group of reading matter in smaller type, with a correspondingly greater amount of white space around it, would make a much better display.

> FROM John M. Murray, Los Angeles, California, we have received a package of unusually good commercial work. Among the other specimens is an interesting card, a reproduction of which we show herewith. The original is printed in black and orange, on light brown stock, and is unusual in its treatment, both as to design and color.



An interesting card by John M. Murray, Los Angeles, California.

A BOOKLET from The Jenne-Fowler Company, Louisville, Kentucky, shows a number of illustrations of high-class printing in black and colors. The booklet is entitled "The Jenne-Fowler Company Art Book," and is issued to furnish ideas of the quality of work produced by this concern.

WALTER R. DIETZE, Bakersfield, California.- The arrangements of the various specimens are all good, and as far as the design is concerned they offer no opportunity for criticism. We would, however, call your attention to the fact that on some of the work you have used too great a percentage of the bright or warm colors, and would suggest that the work be toned down a trifle in this respect. This is particularly true of the letter-head for the Stewart Printing Company, which is considerably too bright in the colors used.

Among the most attractive specimens that reached this department during the month is a booklet from Doubleday, Page & Co., Garden City, New York. The booklet is issued in description of a farm property in Virginia and contains not only excellently printed text but a



Interesting treatment of a book-page by Doubleday, Page & Co., Garden City, New York.

number of very fine half-tones. To indicate the manner in which the illustrations are handled, we show herewith a reproduction of one of the pages.

JOHN M. REED, Santa Ana, California.—With the exception of a tendency toward the wide spacing of text letters, there is nothing to criticize in the manner in which you have handled the work. The redorange gives a more pleasing effect when combined with black than does the darker red.

J. R. Bass, Augusta, Georgia.—The letter-head and folder are quite pleasing in their arrangement and neither one calls for criticism. Your card is a clever arrangement, although we would suggest that there are too many type-faces used on it, and would suggest a more simple treatment in this respect.

W. ARTHUR COLE, Philadelphia, Pennsylvania.—All of the specimens are attractively gotten up, and we note that you have kept the whole series of commercial stationery uniform. The type arrangement as well as the decoration and color combination is very pleasing, and no feature of the work calls for criticism.

The second number of *The Blakely Bulletin*, issued by The Blakely Printing Company, Chicago, is at hand and proves to be an interesting and attractive house organ. The work throughout is exceptionally good, both in arrangement and in the manner in which it is printed, the colors being unusually well handled.

ALBERT C. SUMAN, Chicago, Illinois.—The work is all handled in a satisfactory manner and offers little opportunity for criticism. We would suggest that on your envelope corner-card you substitute a gray-green for the orange as the third color, as the orange rather neutralizes the effectiveness of the red.

FROM Fred Webster, advertising manager of the American Writing Paper Company, we have received an attractive wall-card written by Mr. Webster and entitled "Put Your Printers on Your Pay Roll." The text is very interesting and to the point and has been arranged in two colors in a very satisfactory manner.

THE Marysville Journal, Marysville, Missouri.— The specimens are all quite satisfactory in their general arrangement. We would, however, suggest that on bill-head designs you should carefully line the

words "To" and "Dr." which precede and follow the firm name. Lining them up at the bottom gives a much more satisfactory appearance to the heading than is shown when they are out of line.

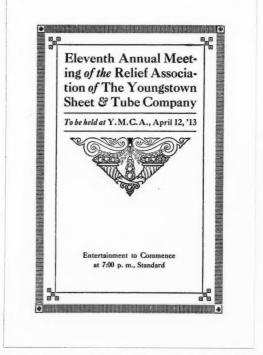
WALTER HELMEKE, Linton, North Dakota.—The commercial specimens are all gotten up in a satisfactory manner, and our only criticism would be regarding the fact that on some of them you have used a considerable number of type-faces, and we would suggest that wherever possible each job be confined to one series.

Theo. Moore, Lodi, California.—The title-page for the "Coun y Board of Education" is exceptionally pleasing in its design, and we fit i nothing to criticize. The decoration used is thoroughly in harmony with the type-face and the placing of the various groups on the page has been handled in a most successful manner.

A PACKAGE of commercial specimens from The Van Trump Printii $\mathfrak x$ Company, Rochester, Indiana, shows good typographical designs and a careful regard for presswork. Our only criticism regarding the work s that in some of the cases text letter has been widely spaced, a thin $\mathfrak x$ which should be avoided in all typography.

M. C. Grigsby, Ada, Oklahoma.—Both the blotter and the folder a ϵ well designed and we find nothing to criticize in either of them. Vewould suggest, however, that perhaps the use of an orange-brown in t.e place of the orange on the blotter would be a trifle more satisfactor, as the job as now arranged is rather bright and strong.

N. P. Eby, Fresno, California.— The ticket designs are all very sistsactory and offer no opportunity whatever for criticism. We note that you have obtained a harmony throughout the work by the use of one series of type for each job, and have also used in every case decoritive material which is thoroughly in keeping with the subject.



An interesting page by Henry Nidermaier, Youngstown, Ohio.

From The Falk Harmel Print Shop, Washington, D. C., we have received a number of programs, all of them arranged in an interesting manner. Our only criticism is that the rules which have been used for underscoring on one of the covers are rather too heavy to harmonize in tone with the type-face underneath which they are placed.

WALLENDER-WILDER-MATTES COMPANY, Decatur, Illinois.—The menu and program for the Gothic Club is an especially pleasing piece of work, and we wish to congratulate you upon the harmony which is shown throughout. It offers no opportunity whatever for criticism. The blotter is also well arranged and the color combination is quite satisfactory.

F. TRIGG, Adelaide, South Australia.—Both of the specimens are well designed, and with the exception that possibly there is a trifle too

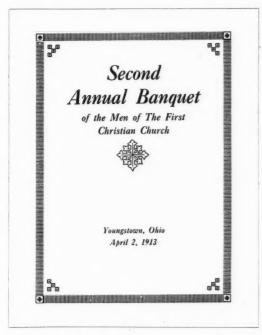
much decoration on the folder, we have no criticism to offer. The type arrangement, aside from the question of decoration, is very pleasing, and the printing, both as to presswork and colors, is all that could be desired.

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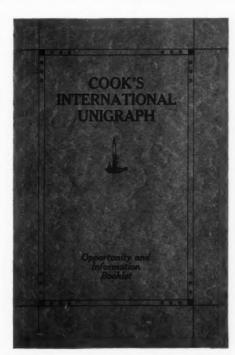
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A page in italic by Henry Nidermaier, Youngstown, Ohio.

FROM Henry Nidermaier, Youngstown, Ohio, we have received another package of unusually high-class typographical designs. The work has been carried out in an excellent manner in every case, and leaves nothing whatever to criticize. Especially pleasing are the pro-

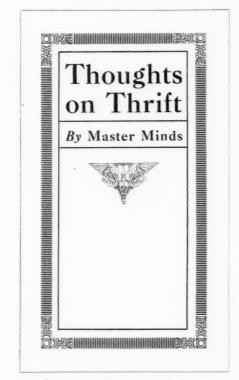


Interesting design by Ralph J. McAnally, Omaha, Nebraska.

grams and circulars, and we show herewith reproductions of some of them.

ED. W. TERRY, Sulphur, Oklahoma.—The envelope is quite satisfactory considering the difficulties under which you worked in its production. We would suggest that you change the color combination on your letter-head, as yellow does not print satisfactorily and is not pleasing, aside from its poor printing qualities. A brown would be much more satisfactory.

MILLER & HANCOCK, Cincinnati, Ohio.— Both of the circulars are well handled, and we find little to criticize in either of them. On the one printed on brown stock, however, the border is just a trifle heavy and the text-matter is crowded a little at the bottom. The reading matter in both of the circulars is good, and we have no suggestions to offer as to its improvement.



Another of Nidermaier's attractive designs.

Among interesting typographical arrangements from Ralph J. McAnally, Omaha, Nebraska, is an exceptionally pleasing cover-design, printed in black and red on brown stock. We show herewith a reproduction. The smaller squares and the decorative spot are printed in red with the balance in black.

COMMERCIAL specimens from the Daily News Job Office, Lamar, Colorado, show considerable originality of design and a good treatment throughout. The type arrangements are very satisfactory and the colors are in all cases well chosen. We note, however, a lack of tone harmony in some of the specimens, due to the fact that rules which have been used for underscoring and panels are not of the proper color to harmonize in tone with the type.

ERIC PETERSON, Fort Wayne, Indiana.— The specimens are all quite satisfactory, and none of them offers any opportunity for criticism. Perhaps the closing up of the groups in the upper part of the titlepage of the "Printers' Vaudeville Program" would be an improvement, as they are spread out rather widely on the page. The inner pages of this program are very satisfactory, due to the fact that the work has been kept all in one series of type.

F. A. Kear, Mitchell, South Dakota.— While the work in general is very satisfactory, we note that you have used too much decorative material on some of the designs, especially the cover for the menu and the program for the "Educational Association." Both of these designs would have been much more satisfactory with a smaller amount of decoration, especially as the latter does not in any way suggest the subject for which the design is printed. Where decoration is of such a nature

that it brings out more strongly the subject, it is permissible, but where it does not in any way strengthen or accentuate the text, it should be subordinated.

R. B. Mapes, Saco, Maine.—The work is quite satisfactory in arrangement, although we note that you have a tendency toward the use of an unusual amount of panels and would suggest that you keep your work a trifle more simple. The cover-page for the "Financial Statement" shows too much decoration and too great a percentage of which is printed in the warm color. A "Financial Statement" would necessarily imply a more dignified and formal arrangement than you have shown.

Among recent specimens of high-class printing from the Corday and Gross Company, Cleveland, Ohio, a catalogue for The Baker Motor Vehicle Company easily takes precedence. The designs are unusually

We note your resetting of the heading for C. D. Smith, and think you have made considerable improvement over the original, although, of course, we realize the opinions of different people will vary greatly in regard to work of this character. The program for the "Convention" is also satisfactorily gotten up, and we find nothing whatever to criticize in its arrangement. The color combinations on all of the work are very good.

G. L. EMINISOR, Greenville, Mississippi.— The main point of criticism regarding the blotter is that it is too complicated both in its design and in the color arrangement. The text-matter has been broken up into too many small groups, and there are altogether too many different colors used. Not only this, but we note that you have used a large number of different type-faces and a consideration for shape harmon; would suggest that fewer faces be used. The idea of running thes





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Pages from a handsome catalogue by The Corday & Gross Co., Cleveland, Ohio.

interesting and the typography is handled in a manner characteristic of the product of the Corday and Gross Company plant. We show herewith a reproduction of some of the pages.

WE are in receipt of a copy of *The Scarab*, the monthly magazine of the East Technical High School, Cleveland, Ohio. This particular issue is designated as a print-shop number, and the drawings for the coverdesign, headings, initial letters, etc., were made by the boys in the print-shop. The articles were also written and the type set in the school shop. The work is handled throughout very satisfactorily and reflects much credit upon the boys, as well as upon John A. Webster, the instructor in printing.

ROYAL A. Young, Centennial, Wyoming.— The specimens are quite satisfactory, and we find little, if anything, to criticize in their arrangement. We would suggest that on the envelope corner-card for "The Centennial Post," the name of the city and the name of the State in the last line be kept together in the center rather than placed at either end. We would also suggest that there is hardly enough contrast in the two colors, and a little yellow added to the red would make it brighter and of a more pleasing contrast to the blue.

Brown Printing Company, Camden, Arkansas.— The letter-head is rather too striking in its color combination, and we would suggest a softer and more pleasing harmony. In place of the green we would suggest that a blue tint would harmonize better with the dark blue that has been used for the type, and we would also suggest that the red be toned down a little with yellow and brown, making it more of an orangebrown. Both of the letter-heads show too great a percentage of the red, giving them a flashy effect, which is not desirable.

W. B. NEAL, Albany, Georgia.—The letter-heads are exceptionally good in arrangement, and we find nothing whatever to criticize in them.

various groups in the different spots is original and unique, but we do not think it is good advertising, and in this particular case we would suggest that the originality be sacrificed for a more pleasing design.

EDWARD C. STERRY, Kamloops, B. C., Canada.—The advertisements are very nicely gotten up and the proper points have been brought out for display in each case. There is no opportunity for criticism as to the arrangement of these designs, except perhaps that the question of tone harmony has not been as carefully considered as it might be, and that some of the rules used for underscoring and for panels are a trifle weak to harmonize well with the type. We note that you have carefully arranged your display so that in many of the advertisements but one type-face is used for this purpose and the results are correspondingly satisfactory.

JOHN RODDA, Jr., Hancock, Michigan.— Of the letter-heads for the Portage Lake Hardware Company, we like best the one set in script type, although on this heading the word "Hardware" is brought out rather too strong. The heading which was selected contains too many different type-faces and the text matter is too nearly of the same size throughout. On the heading set in text type the arrangement is not exactly pleasing, due to the fact that there is too much space between words in some of the lines and that the letter-spacing of the word "Hardware" is not at all satisfactory. Type of this character should always be spaced closely. The other headings are very satisfactory.

SUGGESTIVE.

- "How do you pronounce 'de luxe '?"
- "Rime it with 'crooks' and you're not far off."—Boston Transcript.



BY S. H. HORGAN.

(ueries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

High-light Process on Newspapers.

James Caldwell, Syracuse, New York, sends several clippings from a New York daily newspaper showing a successful way of getting rid of the high lights in the half-tones. The artist sketches in with gray and white a background and brightens up the high lights of the photograph as his fancy dictates, and all of his touches are retained even to absolute white in the highest lights. Mr. Caldwell thinks it is the "greatest stunt that has been pulled off in the newspaper-cut game," and he wants to know how it is done.

Answer .- If Mr. Caldwell had been a constant reader of this department he would have learned how to do it. There are several methods of doing this. In newspaper half-tone making with a 65-line screen there is a halfinch separation between the screen and the wet plate, which makes the following plan feasible: Make two negatives of the same subject on two sheets of crystal-plate glass exactly the same size. Let one glass be single thick and the other double thick if necessary. The copy is first focused and an ordinary photographic negative is made on the thin glass without a screen and with an endeavor to preserve gradations in the high lights with the shadows quite transparent. In fact it is an under-exposed negative. When the double-thick plate is sensitized the developed negative is laid over it face out with a cardboard separation between them. Both are inserted in the plateholder in the precise position in which the first negative was made, then an exposure is made through the screen, and on development it will be found that the first negative has masked out the high lights perfectly while retaining gradation in the high lights. Another way is to make two negatives, one with the screen and the other without. Strip them as usual and lay the photographic negative down first on the turning glass and superimpose the halftone negative in exact register upon it and in the printingframe, you will get on the metal high lights with beautiful gradations. The latter plan is the safer one to use.

Half-tone Posters on the Offset Press.

James W. Williams, Brooklyn, New York, asks: "What is the best method of making coarse half-tones for printing posters on the offset press? I have been told that there is a way of making an enlargement from a half-tone negative on bromid paper and inking that up and transferring to zinc. It is held as a great secret. Is there any way I could get hold of that process?"

Answer.—If you are a photographer and lithographer you can work out the method of transferring from a bromid print for yourself. It consists in merely making a positive enlargement from a half-tone negative, and

after developing and fixing the bromid print plunging it into a bath of bichromate of potash for a few minutes, washing away the free bichromate, drying the print in the dark, inking it up with transfer ink and developing it as a photolithographic transfer is developed with a soft sponge and water. Dry the transfer, and it is ready for laying down on metal in the usual way.

You inquire for the best method, and it is suggested that it would be to make a 150-line half-tone negative of your poster subject reduced to, say, 3 by 4 inches. Put this half-tone negative in an enlarging camera and enlarge it nine times, getting a positive on glass 27 by 36 inches. Print from this on metal in enamel and etch intaglio and you will have a plate from which the most perfect transfers can be pulled for the offset press.

Angles Best for Colorwork

J. O'Neill, Philadelphia, writes: "To settle a dispute in this office will you kindly tell in your next number what are the best screen angles for making half-tones for two printings? Our pressman holds that with a cross-line screen it does not make any difference how you make the two half-tones providing you have them 45 degrees apart. I claim that an angle of but 15 or 30 degrees is better. Is there any rule in this matter?"

Answer .- It would appear that as a cross-line halftone screen is ruled with its lines at right angles to each other, or 90 degrees, that, to be certain in avoiding a pattern, the second half-tone screen lines had best be at angles of 45 degrees to the first one; but in practice it works out differently, and for this reason: The crossline screen being ruled at angles of 45 degrees to the sides of the screen, one of the half-tones in a duograph, as it is termed, is made as usual. Now if the second half-tone is made at an angle of 45 degrees to the customary halftone, that will bring one set of lines at 90 degrees, or vertical, and the other lines at 180 degrees, or horizontal, which, for peculiar optical reasons, does not give a pleasing effect, so that in practice it is customary to make the key-plate as usual, with the copy vertical, and for the tintplate to turn the copy only from 15 to 30 degrees from the vertical. Duographs give results far superior to straight half-tones, and the making of them should be encouraged by all engravers, particularly as the pressmakers are now providing presses that print two impressions on a sheet in perfect register at one feeding.

Rembrandt Intaglio Printing.

James W. Parker, New York, writes: "I am intensely interested in paragraphs I have read in the 'Process Engraving' chapter in The Inland Printer and particu-

larly in your account of the pioneer work of Karl Klic. It would be a great favor to me if you would direct me to where I could find some of his published work."

Answer.— The best place to see the work of Karl Klic is in the public libraries. One must remember that the Rembrandt Intaglio Company, of Lancaster, England, began to print large editions of rotary photogravures in 1896. Their first success was with the world's "Hundred Best Pictures," published by Charles Letts & Co., of Lon-

found exhibits of this work, every print of which is worthy of study by processworkers using a powerful microscop.

Collodion for Hot Climates.

"Yankee," Mexico City, Mexico, says: "I am a Boston Boy exiled in this hot place, and, by the aid of plenty of ice, am making fair wet-plate negatives, but have forgoten whether I should use more ether or alcohol in collidion in this hot climate."



Albert Dean.

Inspector in Charge of the United States Bureau of Animal Industry, Field Division,
Kansas City, Mo. An Interesting Specimen of good Portraiture and Superior
Engraving and Vignetting. The Engraving is the Work of the
Capper Engraving Company, Kansas City, Mo.

don. They also reproduced the paintings in Buckingham Palace and in Windsor Castle. Etchings by Whistler and Axel Haig's Cathedrals. Queen Alexandra's "Christmas Gift Book" was another book printed by their process. Many of their plates were printed in colors, and as the editions ran as high as sixty-five thousand copies, many of them can be found in art stores. They all have the imprint of "Rembrandt Gravure" on them, which will distinguish them. In Penrose's Process Annual will also be

Answer.— It would seem reasonable to suppose that as the ether in collodion evaporates first, that it should be in excess in a hot climate or during hot weather; still the contrary is the case. It is the alcohol which should be in excess, for it prevents the ether from evaporating so fast. Remember that it is the alcohol that toughens the film and the ether that renders it easy to tear. Keep collodion always in an air-tight bottle and at a temperature of 60° F. or as much lower as possible.

Duplicating Negatives or Transfers by Machine.

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"Lithographer," Liverpool, England, writes: "Will you please describe the difference between the Huebner-Bleistein and Miller and Motley patents that we hear so much about in our trade. Are they the great improvement ever former methods that they claim to be?"

Answer.— In brief the Huebner-Bleistein process refers to a method of automatically printing from a single negative on to a metal plate and then moving the negative by ccurate mechanism a certain distance and making a second rint, again moving the negative for a third print and connuing this movement until the whole plate is covered with 44 prints, or as many more or less as is wanted, all of the rints being precisely the same distance apart. The several color-plates are made in this way, so that perfect egister is secured.

The Miller and Motley method accomplishes the same sult in making a multiple negative of the same copy so that when this negative is printed upon metal the latter vill contain the duplicate prints at exactly the same distince apart. The plateholder in this case is moved by a series of worm screws which move the sensitive plate auton atically from left to right and up or down, so that a large dry plate may be covered with 144, more or less, exposures timed exactly alike and which being developed on the single plate should give negatives exact duplicates of each other both as to size and to intensity and other qualities.

It would seem that these mechanical methods would be more accurate than the old methods that depended upon the skill of the transferrer. Still the writer worked in a lithographic establishment thirty-five years ago when cigarette pictures were printed 144 up in colors, and there was little to complain of in the way of register. Perhaps we have not the skilled transferrers of those days and are compelled to resort to machines.

Enamel Formula from India.

Readers of this department are deeply indebted to M. Alphonse Audy, superintendent of the Photozinco department of the Government of Bombay, India, for the correction of an error that occurred in this department for March last. His letter, in which he favors us with an improved formula, is given in full:

Government of Bombay, India, Office of the Superintendent Government Photozinco Department, Poona, April 11, 1913. S. H. Horgan, Esq., "Inland Printer," Chicago:

SIR,- I notice in the March number of THE INLAND PRINTER that you have left out the belting cement in the formula and this is the foundation of the solution. I have used Le Page's belting cement for many years, and much prefer it to the fish-glue. The following is simple and reliable for half-tone and line:

Le Page's belting cement...... 7 to 9 ounces. (7 to 8 for copper and fine screen work; 8 to 9 for zinc and line work.)

Bichromate of ammonia 5 drams. Liquor ammoniasufficient quantity.

I take this opportunity to tender my thanks and appreciation for the help I have received from THE INLAND PRINTER during the past twenty years. I remain faithfully yours,

ALPHONSE AUDY.

Photoengravers' Convention at Indianapolis, June 23 to 25.

These are dates that will be made memorable this year, for the International Association of Manufacturing Photoengravers will open in Indianapolis on the fourth Monday in June, the seventeenth annual convention of the association. It is the week preceding the one containing the Fourth of July and will be a convenient one for most photoengravers to take a part of their vacation in. Besides, Indianapolis is so centrally located, that it is within easy

reach of all the members of the association. It is therefore expected this will be, in attendance, the best convention ever held. It will be above all a business convention, for the association has been gathering costs and prices from everywhere, and is now in a position to decide in convention how to make at least a reasonable margin of profit in the photoengraving business.

That there will be, besides facts and figures, some frolic and fun is promised by the local association, which has appointed as chairman of the Reception Committee E. E. Stafford of the Stafford Engraving Company. The Entertainment Committee is headed by W. S. Allen, of the Indianapolis Engraving Company, and C. A. Patterson is chairman of the Convention Committee. The writer has had the pleasure of meeting all of these gentlemen, and foresees for those attending the convention a profitable meeting and a most enjoyable time.

Brief Replies to a Few Correspondents.

To all inquirers for a simple method of making an occasional photoengraving it must be said that there is not as yet any process on the market that can be recommended. When there is a simple and practical method it will be noticed in this department without delay.

The Kootenaian, Kaslo, B. C., inquiring about the "Dodge Process" of engraving can learn about it by

addressing Ozias Dodge, Norwich, Connecticut.

"Supply House," London: It is out of the province of this department to attempt to predict the effect of the coming United States tariff on copper, zinc and other engravers' material. One thing seems certain, and that is that prices will be lower.

"Mechanical Superintendent," New York: There is an instrument for determining, in thousandths of an inch, the depth of the etched parts of an engraving; it is called a Halftonometer, and is sold by Howard Spencer Levy, 940

North Ninth street, Philadelphia.

James O'Malley, Brooklyn, New York, will find a good varnish for photo post-cards to be a water varnish made by dissolving one-half ounce of borax in five ounces of hot water and adding one ounce of white shellac. By keeping the water warm the shellac will be dissolved completely in the water, after which it is filtered carefully and brushed on the face of the cards.

USING THE FRONT WINDOW FOR ADVERTISING.

The Merritt Printing & Stationery Company, 232 Fifteenth street, Denver, Colorado, has installed in its front window a miniature printing-press. Around the bottom of the press is built a circular disk with three shelves or terraces, 6 inches wide 4 inches high, made of tin, bronzed, and so arranged that the motor mechanism which operates the press is also attached to the disk and causes it to revolve horizontally. Upon the terraces of the disk are displayed in attractive manner a variety of small station-Vertical rows of decorated motto-cards, alternating with humorous picture postal cards, are hung upon the side walls of the alcove, giving a touch of radiant color and artistic typography to the window.

When first installed, the revolving press and disk arrested the attention of a large number of pedestrians, who often lingered to read the mottos, epigrams and aphorisms. Many times a group of eight or ten persons attested the value of the combination as an advertising feature. A series of electric lights in the upper part of the window spells out the firm's name and address from seven to eleven o'clock.



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Proper Form of a Name.

H. C. P., Woodstock, Illinois, asks: "What is the proper form for 'McHenry' in a cap. line?"

Answer.— The same as in any line. In a print sent with the letter M'HENRY appears, but elsewhere McHenry. Such a difference is not good. Two forms for one name in the same print are unjustifiable. Instead of the apostrophe, a small c should be used, either small-cap. or lower-case

A Guess at Meaning.

E. E. B., Bridgeport, Connecticut, writes: "Kindly advise me if I was in error in marking 'no meaning' to the following series of words: 'Always return as unobjectionable change as possible.' To me it is absolutely meaningless. The author, however, insisted upon its correctness."

Answer.— The words questioned certainly have a meaning, and are in perfect grammatical construction. It is similar to "Always make as clear statement as possible," which advice might be offered to correspondents who wish as clear answers as possible. Such advice is hardly followed in this instance, since the correspondent leaves us to guess the application of the questioned words. We guess that they refer to making change in money, and that they mean instruction to people handling money, when making change, to give what will be as little liable to objection as possible.

Proper Pointing of Questions.

W. R. A., Chicago, writes: "I read with much pleasure your article in the April number of The Inland Printer, 'Errors a Proofreader Should Not Pass.' In criticizing a book you say, 'In this book the most frequent error is the use of a period after a question.' On page 108 of the same number I find this: 'Has the thought ever dawned upon you that the printer has just as much need — and perhaps more — of a showroom as a dealer in plumbing supplies or hardware or coffins.'"

Answer.— The article did not say the error is peculiar to the book mentioned. On the contrary, note was made of that error because it occurs so frequently almost everywhere. It is a most surprising fact that people so commonly fail to apply the rule, as simple and easy as any universal rule of usage, that a direct question should have an interrogation-point after it. This correspondent seems to have an erroneous impression that has also been indicated by others. It is that the editor of this department is responsible for the proofreading of the magazine. He has nothing to do with it, and is not even resident in Chicago.

Perverted Expression.

H. B. G., Dayton, Ohio, sends this: "The following sentence appeared in an advertisement: 'No store is too small—no institution too large—to operate to the best

advantage without a National.' It does not seem clear, and has caused much argument. What does it mean?"

Answer.—As quoted, it means just the opposite of what it is intended to express. What it is meant to say, poorly but unmistakably expressed with the least change, is, "No store is too small — no institution too large — to operate to the best advantage with a National" cash register. The assertion could be expressed clearly in other ways, perhaps much better. For instance, "No store is so small — no institution so large — that its operation would be as good without a National as with one."

No Person.

J. J. M., Newark, New Jersey, writes: "In what person is the word 'each' in the sentence 'Each of us is proud of himself'? In this sentence the word each, of course, governs the person of the pronoun 'himself.' Yourself I think wrong. Goold Brown says each is always in the third person. If so, then himself is correct; but to me each in this instance is in the first person, referring severally, not to persons spoken of, but to persons speaking, referring to the persons to whom the first-person pronoun 'us' refers. Logically am I wrong?"

Answer.— Logically and grammatically, you are wrong, but in a way you probably have not thought of. Each is not a word with any property of person at all. It is not of the class of words that are properly said to have person. Person is a property of nouns and pronouns, of course, and each as here used is commonly, and with sufficient correctness, called a pronoun. Person, however, belongs only to personal pronouns, or those which refer to persons, or to persons or things alike, having the property of person in the last instance only because of the personal reference. Goold Brown does say that each, every, and some other similar words are always in the third person, and some other grammarians who copy him have also said it; but here they are absurdly erroneous. Even Brown, in the very act of saying this, called these words pronominal adjectives, and he nowhere calls them pronouns. Moreover, he does not say elsewhere that adjectives have person. His definition of person, strangely given, especially in view of some of his carpings at other grammarians, in the plural, is, "Persons, in grammar, are modifications that distinguish the speaker, the hearer, and the person or thing merely spoken of." (Why merely was used here is a puzzle.) Neither each nor any of the other words like it makes such a distinction. They are all used in connection with nouns or pronouns of any person, as each of us, each of you, each of them. The writer of this note has been severely censured for daring to say that Goold Brown made errors; and there is so much good in Brown's work that it is not strange that some people think his authority unchallengeable. No man can be so nearly absolute as that

implies. And Brown makes out a powerful case against himself in what he says about Lindley Murray, his nearest and strongest competitor. "The author of 'a complete system of grammar,'" he says, "might better contradict even Murray than himself." "The forms of parsing and correcting which this author [Murray] furnishes are misplaced; and when found by the learner, are of little use. They are so verbose, awkward, irregular, and deficient, that the pupil must be either a dull boy or utterly ignorant of grammar, if he can not express the facts extemporanously in better English." Do not be too sure of anything merely because Brown says it.

Written for THE INLAND PRINTER.

VARIATIONS IN SPELLING.

BY F. HORACE TEALL.



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E writer of this article has expressed opinions about spelling which have not been approved by those who wish to simplify. Much of this disagreement probably arises from difference in the point of view. What he has said in this magazine has always been intended to meet practical proofreading demands, never as a

discussion of the merits of spelling in itself. In other words, he is concerned with conditions, not theories.

Proofreaders are entitled to hold personal opinions on all subjects, just as well as anybody is; but in their work they must often do what others command, even when they are firmly convinced that something else is better. A proofreader should be very cautious about offering suggestions of change in system of spelling, and especially careful not to seem impertinent or meddling, though of course no hard and fast line can be drawn.

Mr. Theodore L. De Vinne began his "Correct Composition" with some remarks on spelling that are worth repeating: "Seven large dictionaries of the English language in daily use show that they find approval by editions frequently reprinted. They do not agree in the spelling of every word, and scholars who have been taught in boyhood to accept the spelling of a certain dictionary usually adhere to that spelling in manhood, and sometimes are intolerant of any other. It follows that there is occasional disagreement between writers and printers about correct spelling."

Why do the differences appear in the dictionaries? The main purpose of a dictionary is to record the forms that are already in use, not to invent or even to improve forms. Of course the record must choose one of various spellings as its preference, in each case where there are variations in usage, and different editors make different choices. Many scholars would not admit that their spelling depended on the authority of any particular dictionary; in fact, some of them say that they never consult a dictionary. But some recognized authority must be had, and the only ones generally recognized are the lexicographers. The only possible guide for general use in a printing-office is some dictionary, and the one accepted should be final authority in all cases not provided for by explicit special orders.

The intolerance mentioned by Mr. De Vinne is very common and very persistent. It used to divide Americans into the two classes of followers of Webster and those who followed Worcester. Now Webster's personal work has almost disappeared, so that the present Webster's dictionary contains many spellings that Webster would never have countenanced. Worcester's work has not been similarly altered, and is still in use much more than some people think.

I have heard a conjectural reason for the difference between Webster's and Worcester's spelling, which may not be the real reason, but which has as its basis a fact that has been repeated frequently among lexicographic workers. Worcester was one of Webster's assistants before he made his own work, and was said to have chosen his forms to avoid a possible charge of imitation. He probably based his choice, however, on prevailing usage. On all of our large dictionaries most of the editors have used the Worcester spellings consistently in their writing, and it has had to be changed. Even the work of the managing editors has had to be corrected. This assertion is a true report of personal observation in each instance.

What is practically important to proofreaders, as applying to their work, is knowledge of present usages. Fortunately, most of the comparatively few varieties are in classes of words, according to analogies, and distinguished into systems. Generally, the proofreader must be governed rigidly by the wishes of those in authority, and he should have on record all authoritative decisions that vary from those of the accepted dictionary. Thus for all ordinary occasions the question of spelling presents no difficulty beyond the all-pervading one of learning to spell. That sentence seems a little blind. What is meant is that the proofreader is not usually called upon to reason why certain things are done, but simply to do them because they are ordered. But the proofreader can do this more intelligently if he is prepared to do such reasoning, which he must do for himself whenever he does not simply have to obey orders.

For clear statement of the present status of English spelling, and for the history of its evolution, Professor Lounsbury's books are valuable. In "History of the English Language" he says: "During the Modern English period the orthography has become fixed. The form of the word remains the same, though it may be pronounced in half a dozen different ways. Originally this was not the case. . . . Each one tried to spell as he pronounced; and, as pronunciation varied in different parts of the country, the spelling necessarily varied with it." But this work does not say much about spelling. One who wants full reasoning on the subject may well read "English Spelling and Spelling Reform," although Professor Lounsbury says in the book itself that it is "designedly and avowedly incomplete."

"There is no one subject," the preface says, "upon which men, whether presumably or really intelligent, are in a state of more hopeless, helpless ignorance than upon that of the nature and history of English orthography. No serious student of it can read the articles which appear in newspapers, the communications sent to them, or the elaborate essays found in periodicals, without being struck by the more than Egyptian darkness which prevails. In nearly every one of these mistakes of fact not merely exist, but abound. Most of the assertions made lack even that decent degree of probability which belongs to respectable fiction."

Here are two short quotations from this book worthy of special consideration: "In any fair discussion of orthography, two things are to be kept in view. One is to ascertain the exact facts; the other is not to get from them erroneous impressions." "No attempt has been made to introduce phonetic spelling. Any intention of that sort has been distinctly disclaimed by those among us who have set the reform on foot."

The whole book may well be read and studied by those who desire to know about the present movement in favor of simplification. It is written by a very prominent member of the Simplified Spelling Board.



BY JOHN S. THOMPSON

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Comparative Service of Matrix Fonts.

An operator asks: "Will a thin two-letter font of matrices last as long as a thicker font of roman and blackface combination, having comparatively the same use?"

Answer.— We can see no reason why two different fonts should not give equal service, working conditions being equal.

Distributor Box.

A Nebraska correspondent writes: "Have recently had trouble with matrices being bent by distributor and have finally solved the problem. You suggested that perhaps matrices were not being raised high enough, but as I did not send you one of the last matrices, of course you could not be certain in your diagnosis. I found that matrices were being raised high enough to clear hooks on rails, but the flat spring in the back rail had become flattened down in the groove in such a manner as to make it useless; and many matrices in being raised by the lift were tipped forward at the top, allowing the edge of the matrix to catch on the hook on the front rail, about six points below upper ear, thus binding the ear. I raised the spring out of the groove, bending it slightly outward, and have had no trouble since. This trouble may be a common one, but as I have seen nothing of it in your columns, I decided to write you."

Pot Adjustments.

"Hudson Bay" writes: (1) After a line is cast the metal-pot does not rest on the main cam. When plungerpin is taken out, the pot falls back with a thud. Also, the plunger is tight when being taken out although it is easily put in. Cleaning seems to have no effect. When plunger is out the pot is perfectly free. Another thing, I can not get the spring adjusted to my liking. The nut was onehalf inch or more from the end of eyebolt, and when pot came forward there was no compression at all, although there is a piece of piping to prevent misadjustment of the cushion-spring. I brought the nut almost to the end of the eyebolt and slackened nut on inner end of bolt, getting about three-eighths of an inch space between lever and outer nut when pot is forward. Since changing the cushion-spring I am not troubled with splashes, but the pump in the well seems to have been affected. (2) Another machine has a peculiar defect when locking the vise. The left-hand is O. K., but the right-hand screw does not lock until given another quarter turn. While giving this extra turn it seems to scrape the stud, and the vise moves slightly closer. I renewed stud and screw but without result. I finally got a washer eleven-thousandths of an inch thick, laid it on the screw and locked the vise, which seemed to remedy the trouble."

Answer.—(1) The plunger-rod may bind at the joint and cause the pot to remain forward. Remove the plunger

and place it in a can of machine oil over night, clean it of in the morning and try it. If this gives no relief, bail the metal from the pot until the top of the plunger is visible and note if the top of the well extends above the plunger If it does, the well should be cut off so the height of plunger equals that of the well. This will probably remedy the trouble. Follow this procedure: First, remove the plunger and bail the metal so as to expose the well the amount you intend cutting off; then open vise and block up the pot so that the metal is level in the crucible. Turn off the gas and allow the metal to become chilled. Next, remove the potcover and liner, take a hammer and sharp cold chisel and cut the well down even with the surface of the metal. Heat the metal until it is in a liquid state and then skim the iron chips from the surface. Take a large half-round file and use it on the top of the well, on the inside, in order to remove any burrs that may have been put there in cutting. Now add metal and when melted skim the surface clean, put in the plunger and try it. (2) In regard to the viselocking screw, take out the pin that has contact with the small pin in this screw and then lock the vise tight. Replace the screw, then open the vise and close it again to see if the same peculiar action is present. In locking the vise bring the left screw up tight first and then the right one.

In a later communication this operator writes: "With regard to pot-pump, the well did not extend above the pump; in fact, the pump was above the well. However, I took a little emery-paper and rubbed the plunger with it, and when it is cleaned twice a day I have no trouble. As to the vise, your suggestions did not improve matters. It seems to me as if the whole vise is sprung. On closing vise, but before attempting to lock it, I find that the vise-cap does not come in contact with the locking-stud (E 133) hence the forward movement when it is locked."

Answer.— It may be possible that the screw which holds the right vise locking screw stud has worked loose. This can be reached with a long screw-driver by passing it along-side the oilcup of the mold-slide.

Clutch and Other Adjustments.

An Iowa correspondent writes: "Will you please give me some information on the following questions anent the linotype? They have me puzzled and refuse to be solved: (1) How often should the left-hand leather buffer on mold-slide, against which ejector-blade banks, need renewing if carefully done? It seems that I have to renew the piece too often, and I wondered if the leather used was not the right kind—it is supposed to be sole-leather. (2) When the second-elevator lever becomes sprung to one side, causing the elevator to seat so that there is a space between the distributor box and the second-elevator bar, can the lever be straightened in any way? I have heard of it being pounded back into line by using a fiber hammer and pound-

ing it for an hour or more. If this is the method used, please describe it. The lever is sprung out sideways about three thirty-seconds of an inch, and possibly a little more. I removed dowel-pins in second-elevator guide and now the guide forces the two bars to meet, or join ends, but this is not satisfactory - it is hard on the bar, the lever and the gvide, and works very unsatisfactorily on wide measure, wien the bar returns to seating place full of matrices. (5) Is there any way to bring end hole in mouthpiece in lire with end of slug after pot has settled to one side, withou removing mouthpiece? (4) In your text-book on the lintype you state that when the controlling-lever moves fo ward when a line is sent in, it indicates that clutch does no release soon enough. I am careful about oiling and ke ping the leathers and pulley clean, and the standard ac ustments are made as perfect as I can make them. The mechine is free and easy, and the cams rebound a little be kward when the machine stops. Adjustments are all m: le while the machine is in motion - including the eccentri -screw. The more the cams rebound on stopping the less lot I is the noise when line is sent in. When the stoppingparl rests hard on the upper stopping-lever it naturally pu hes the harder and makes louder noise when line is sent in. Please give me the causes and remedy for this bad feature. (5) Is there a remedy for the line-delivery lever jerking hard when first commencing to return after line is sent in? There is lost motion, and I have been trying to trace it to the clutch some way. When pushed back by hand it slides easily. If there were a new-style safetyspring on the lever, the lever and carriage would certainly become disconnected with every line. (6) Please describe the process by which a new corner may be brazed or "put on" the first-elevator back jaw, after long service. I have access to a gasoline torch. (7) We are using a set of matrices that give good, clear print, drop readily on touch of key-button and distribute almost perfectly, but when the shifter transfers the matrices (mostly lower-case) in the distributor box, they do not hang straight on the distributor-box bar, causing them to be presented wrong to the font-distinguisher. I do not like to think of throwing them away, and if there is a remedy will you please explain it? The flat guide-spring on the back box-plate does not straighten them up. I have experimented with it. (8) When the left-hand end of intermediate channel becomes sprung, should you determine the amount it is sprung by testing with calipers on the highest parts? This has never happened to me, yet I might find one sprung out some day. Where do you measure, and how much should

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Answer.—(1) If you mean the piece of leather imbedded in the mold-slide opposite a similar piece in the ejectorguide you need not replace it with a new one. Just underlay it with a piece of cardboard. This may not be necessary more than once in two years, if our observations are correct. (2) If your second-elevator lever is sprung and does not line up at the top with its guide you should fix the elevator and not the guide. This can be done by peening the lever. Use a peening hammer and strike the lever with the peening end of the hammer so the marks will come at right angles with the lever. Do this on the side of the lever opposite to the direction you want it to go. For example: if the lever is deflected too far toward the right, peen it on the right side and it will spring to the left.

(3) The pot has no sidewise adjustment. If the first jet on the mouthpiece next to the keyboard is in the wrong position sidewise, and if the pot has proper height, you can not change it without moving the mouthpiece. Raising the pot a trifle on the right side will bring the jet inside the

mold-cell, but the procedure is wrong as it involves a changing of the position of the pot when it is the mouthpiece that is not conveniently placed.

(4) You state the adjustments of the clutch were made while the machine was in motion. Did you not mean that the tests and adjustments were made while the clutch was in action and not in motion? At any rate, what the book states is substantially correct. If the clutch does not release promptly, the clutch-arm is carried farther than is necessary to release the leather buffers from the surface of the pulley. If the arm does not rebound from stress of clutch or other springs, the controlling-lever will move more or less violently when the next line is sent in, owing to the extra stress the clutch-spring receives from the abnormal movement of the clutch-arm. The cause of the trouble no doubt will be found in one of the following causes: Stop-lever screw (d, page 33) is turned out too far; pulley bearing may be dry; space between collar and shaft bearing too small, or the leathers or surface of pulley may be gummy. (5) The line-delivery carriage has two speeds on its return. The first is due to the sharp angle on the cam surface and the second is due to the long surface which has an angle that gives a slower motion. It may be possible that the short part is worn and needs building up. If there is lost motion in the parts it will doubtless be found in the link that connects the carriage to the lever. (6) We would consider that a new jaw was needed if it happens that wear on this part impairs its use. If it really can be repaired it will need the service of one skilled in such work, for, as you know, to braze two pieces together both must be at a red heat. Imagine the effect on the jaw to bring one end to a red heat. We would not advise you to attempt it. (7) All matrices do not hang perpendicular on the second elevator or distributor-box bar. Try, for example, singly, a capital W and a period matrix. An examination of the teeth will show why. While making this test allow the distributor-buffer to move slowly and have contact with the W. You will note that it will immediately assume a perpendicular position and will maintain this position while being shifted unless the font-distinguisher is set wrong, which, by the way, is a common error. The distinguisher must line up exactly with the groove in the bottom of the matrix. The flat spring presses the matrices and is normally intended to prevent any remaining attached to the buffer as it moves outward. You will not need to throw away matrices for the reason you stated. Examine more closely for the cause. (8) If the left end of the line intermediate channel should be deflected outward it would be readily detected by placing a matrix on the rails on left end and noting the space, or by observing the alignment of the front plate with the adjusting-plate in front-elevator jaw. It can be peened in the same manner as described for the second elevator. We would strongly advise operators to think twice before changing parts.

Recent Patents on Composing Machinery.

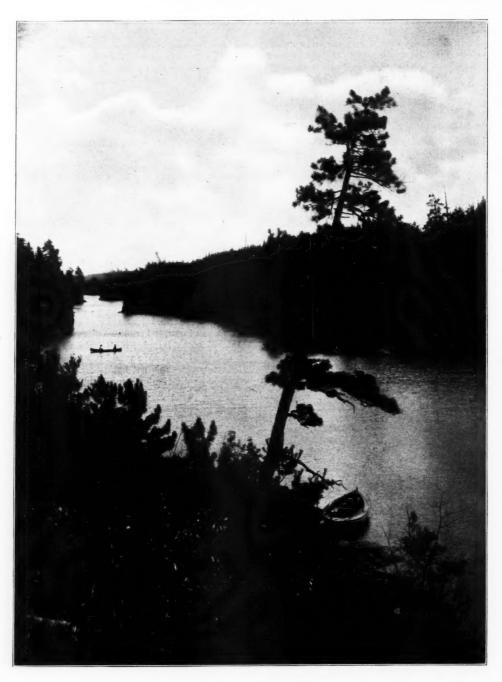
Typograph.— J. Dorneth, Berlin, Germany, assignor to Typograph G. M. H. B., Berlin, Germany. Filed September 18, 1912. Issued April 15, 1913. No. 1,058,735.

Rotary Composing Device.— E. M. Low, New York city. Filed September 27, 1909. Issued April 15, 1913. No. 1,058,877.

Typograph.—J. Dorneth, Berlin, Germany, assignor to Typograph G. M. B. H., of Berlin, Germany. Filed December 23, 1911. Issued April 22, 1913. No. 1,058,718.

Spacer Selecting and Releasing Mechanism.—B. F. Bellows, Cleveland, Ohio. Assignor to Electric Compositor Co., New York. Filed July 16, 1909. Issued May 6, 1913. No. 1,060,580.

Typecasting Attachment for Linotypes.—J. E. Hanrahan, Baltimore, Md., assignor to Chesapeake Addressing Co., Baltimore, Md. Filed August 31, 1910. Issued May 6, 1913. No. 1,060,679.



"WHY SMITH LEFT HOME."
Photograph by R. R. Sallows, Goderich, Canada.



BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Result of Ad.-setting Contest No. 35.

There have been only one or two ad.-setting contests among those conducted periodically by THE INLAND PEINTER during the last sixteen years which have exceeded in interest Contest No. 35, which closed recently with 175 specimens, submitted by 152 contestants. These specimens came from practically every State in the Union, many of the provinces of Canada, and even from far-away Hawaii and Holland. It was surprising that so many compositors took part as the copy was exceedingly difficult to display in an attractive and effective manner, but the fact that so large a number participated is convincing evidence of a

Specimen Ncs.	First	Second	Third
4	F. A. Kear, Mitchell, S. D 47	152	160
5	C. S. Brydia, Pontiae, Ill		
6	Oscar H. Basseches, New York		
7	Gus R. Lofgren, Hinsdale, Ill160	2	91
8 146	S. A. Johnson, Winnipeg, Man., Canada166	52	3
9	Will Randall, Prairie City, Iowa 52	77	129
10	Andrew Rickey, Long Beach, Cal118	169	66
11	George W. Rice, Denver, Colo134	137	91
12	Israel Shapiro, Brooklyn, N. Y 20	71	82
13	Jacob L. Alderfer, Philadelphia107	137	166
14	David Yellen, New York 83	152	105
15	Jacob Schwartz, New York117	20	47



Louis L. Lehr, Pittsburg, Kansas. First place.



LOYD E. SPRINGER, Los Angeles, California. Second place.



KURT H. VOLK, Lindenwold, New Jersey. Third place.



Simon Rosten, Brooklyn, New York. Fourth place.

The Inland Printer's Ad.-setting Contest No. 35.

sincere desire to learn and improve. Each contestant was required to send two hundred slips of each of his entries, and these were made up into sets and mailed to the compositors who entered the contest. As explained when the contest was announced, the best ads., are determined from the vote of the contestants by a system of points. Three points are awarded each ad. selected for first place, two points for each second selection, and one point for each third selection. The names and addresses of the compositors, the numbers of the specimens they submitted, and their selections for first, second and third places are as follows:

Specimen Ncs.					+	First	Second	Third
	1	A. W.	Samp,	Milwaukee,	Wis	105	83	166
	2	Henry	J. Pete	rs, Milwauk	ee, Wis	. 3	1	166
	3	Simon	Rosten.	Brooklyn.	N. Y	83	86	61

16	Raphel Cohen, New York143	105	15
17 18 19	Hubert H. Kemp, Indianapolis, Ind		
20 61	Louis Blum, New York 12	71	82
21	Elbert Smith, Eugene, Ore166	43	28
22	Arthur C. Sellers, Salem, Ore	43	35
23	D. W. Avery, Shelbyville, Ind	77	39
24	Robert T. Wallace, Shelbyville, Ind138	21	77
25	Jasper T. Riggin, St. Joseph, Ill137	144	166
26	Joseph N. Faneuf, Worcester, Mass 10	83	43
27	Delvan J. Bevington, Lapeer, Mich 1	35	4
28	Ralph J. McAnally, Omaha, Neb105	41	83
29	D. J. Moran, Pecos, Texas 44	157	55
30 117	H. W. Hawley, Long Beach, Cal166	126	21
31	G. Thos. Deaton, Russellville, Ark166	30	104
32 33	Walter Wallerstedt, Lindsborg, Kan 66	118	169
34	Paul Gustafson, Lindsborg, Kan 2	83	91
35	Charles Edw. Mattocks, Troy, Ohio126	152	36
36	John M. Flynn, Mattapan, Mass107	118	3
37 125	J. A. Alorda, Savannah, Ga 3	66	83
38	H. L. Locklin, Twin Falls, Idaho		

THE INLAND PRINTER

Specimen	ABILITED AND A PROPERTY OF THE	Second	Third	TOTOE	Specia	men	E Printe de la company de la c
Nos.					Nes		
39 40	Alex E. Hood, Cleveland, Ohio	52 71	11				135 D. C. Walker, Wichita Falls, Texas128 117 28 136 W. M. Stafford, Miami, Fla
41	Carl A. Snowberg, Fergus Falls, Minn 97	36	4		13	7 13	
42	Harry Rogers, Mapleton, Minn 20	21		3			139 Ralph C. Hartson, Vancouver, B. C., Can105 152 16
43 44		107	9		14		141 M. O. Dawson, Madison, Wis
45 46	John M. Snyder, Cleveland, Ohio134 Clifford W. Parker, Brooklyn, N. Y166	118 104	3	2			142 Frank J. Ward, Baltimore, Md
47 48 49 50	Hugh H. Burnett, Pawhuska, Okla107	169	3				144 David J. Gildea, Catonsville, Md142 77 6
51	O. E. Hoffman, Columbiana, Ohio 43	160	15				145 J. F. Zoeller, Merced, Cal 97 117 13
52	R. L. Sullivan, Winston-Salem, N. C105	166	9	7		14	147 B. Keefe, Auburn, R. I
53	Claude H. Frye, Charleston, Ill	166	8				148 Axel Edw. Sahlin, East Aurora, N. Y105 12 16
54 55 56	W. Dickson, Uvalde, Texas	117 166	168				149 R. B. Braddock, Newport, Wash
57	W. F. Gotwalt, Harrisburg, Pa	105	5				151 A. L. Nuhn, Canton, Ohio
58	Edward Meier, Chicago166	43	128				152 Elroy J. Dry, Columbus, Ohio 50 44 2
59	A. Medwick, New York					15	153 Lester F. Van Allen, Fort Riley, Kan 28 58 16
60	Elmer Ford, Shreveport, La166	144	49				154 Arthur Jackson, N. Vancouver, B. C., Can. 1 35 8
62 63	Joseph L. Holly, Milwaukee, Wis166 John N. Huntz, Chilton, Wis	97	88	\$			155 H. L. Osborne, Los Angeles, Cal 28 52 17 156 Percy Morgan Butler, Yarmouth, N. S., Can. 94 42
64	B. Franklin, Corpus Christi, Texas 90	83	168	3	157	15	
65	C. E. Holbrook, Boston	83					159 R. M. Coffelt, Junction City, Kan
66	Samuel R. Larzelere, West Philadelphia, Pa., 102	165	18			16	160 Percy L. Frost, New York
67	Conrad Folin, Cyrus, Minn 3	2	152				161 H. G. Harris, Canandaigua, N. Y
68 69	John Hair, Berwyn, Ill	143 35	48				162 Charles J. Herzberg, Chicago
70	Walter H. Levasseur, Bridgeport, Conn 61	20	160				164 J. J. Haydon, Lyons, Neb
71	Walter Klein, Brooklyn, N. Y 91	104	117				165 S. H. Thornberry, Chicago
72	Otto A. Olson, Fergus Falls, Minn 83	168	41	L		16	166 Louis L. Lehr, Pittsburg, Kan
73 74	Arthur Friskey, Mohawk, Mich	107	112				167 Theodore Moore, Lodi, Cal
75 76 77	C. H. Wright, Collinsville, Okla166	137	22				168 Edward J. Clancy, New York
78	Robert A. Bauch, Kansas City, Mo	104 85	117		170	17	169 Will J. Gilbert, New York
79	Ralph Schwam, Wooster, Ohio	109	88		110		172 Alfred D. Calvert, Washington, D. C140 41 166
80	Carl J. Anderson, Red Oak, Iowa 44	3	107				173 H. H. Wallace, Gouverneur, N. Y159 118 118
81	Guy Stratton, Dillon, Mont 3	2	52			17	174 E. S. Murray, Penticton, B. C., Canada160 91 12
82	Monte Cohen, Brooklyn, N. Y116	12	61			178	175 E. M. Blackford, Lethbridge, Alta., Can
83 84	Loyd E. Springer, Los Angeles, Cal 96 Charles Toborg, Muscatine, Iowa160	152 7	12				1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1
85	Purcell Barbee, Salem, Ore	96	43	1			ecapitulation of the vote gives the following result:
86	Harry E. Ostmark, Chicago160	105	168		pecim	en	
87	D. C. Ball, Pilot Point, Texas 54	64	83		Nos.		Points.
88	Ernest Hunter, Arlington, N. J105	54	64		1 166 2 83		Louis L. Lehr, Pittsburg, Kan
89	Fred Smith, Grants Pass, Ore	12	105		3 105		Kurt H. Volk, Lindenwold, N. J
90	Harry O'Brien, Anaconda, Mont	105	36		4 3		Simon Rosten, Brooklyn, N. Y
92	J. P. Gomes, Honolulu, Hawaii		~		5 107	A	A. J. Maloney, Mohawk, Mich
93	W. M. Conn, Reedley, Cal 41	105	28		6 35		Charles Edw. Mattocks, Troy, Ohio
94	C. F. Skelly, Altoona, Pa141	172	175		7 160 8 43		Percy L. Frost, New York
95	Lawrence C. Lynch, Meriden, Conn	105	100		$ \begin{array}{ccc} 8 & 43 \\ 9 & 117 \end{array} $		Lynn J. Peck, Oneonta, N. Y
96 97	William T. Bradford, Winston-Salem, N. C. 36 William Clarke, Chicago	105	166				Henry J. Peters, Milwaukee, Wis
98	Henry Bartman, Milwaukee, Wis	107	132	-		C	Carl A. Snowberg, Fergus Falls, Minn
99	George A. Hanson, Des Moines, Iowa 1	3	36	13			Arthur Williams, Moline, Ill
100	Joseph A. Weis, Springfield, Ill166	141	127	13			Charles H. Willenborg, Cincinnati, Ohio
101	Carl G. Hammer, Missoula, Mont 97	35	56	1			Israel Shapiro, Brooklyn, N. Y. 15 Elbert Smith, Eugene, Ore. 15
102	John M. Landes, Chicago	49	160 21	10			William Clarke, Chicago
103 104 109 105	C. F. Whitney, Wayne, Neb	166 36	83	1			A. W. Samp, Milwaukee, Wis
106	Paul Schultz, Anaconda, Mont	80	90	18	8 20	L	Louis Blum, New York
107 108	A. Z. Maloney, Mohawk, Mich 35	43	105	19			Harry E. Ostmark, Chicago
110	Edw. E. Bailey, Centre Hall, Pa 43	115	148	20			E. G. Hunt, Danville, Ill
111 112	Harold Cowan, Mohawk, Mich107	35	3	22			John M. Flynn, Mattapan, Mass
113	A. H. Gould, Fremont, Neb	107	166 158	28			Louis Blum, New York
114 115	George H. Poulton, Winnipeg, Man., Canada 35	166	83	24	1 152	E	Elroy J. Dry, Columbus, Ohio
116	Edwin O. Davis, Dinuba, Cal	105	172	28			Lynn J. Peck, Oneonta, N. Y
118	Charles H. Willenborg, Cincinnati, Ohio117	166	2	26			R. L. Sullivan, Winston-Salem, N. C
119	John E. Vale, Cincinnati, Ohio117	118	21	27			Robert A. Bauch, Kansas City, Mo
120	Fred Kund, Berwyn, Ill	142	74	28			C. F. Whitney, Wayne, Neb
121	August A. Gehrig, St. Johnsburg, Vt 3 K. Ginsburg, New York	2	97	-			points — No. 28.
122 123	Ben Wiley, Charleston, Ill	83	128				points — Nos. 7, 30, 94, 126, 140.
	J. J. Reeder, Savannah, Ga125	3	65				points — Nos. 90, 138, 144, 172.
	Leon J. France, Oneonta, N. Y 61	94	12				oints — Nos. 49, 56, 66, 71, 73, 125, 134, 141, 143, 169.
127 128	O. T. Vinson, Wichita Falls, Texas 30	135	166			_	points — Nos. 42, 54, 116, 128, 142.
	R. L. Sponable, East Aurora, N. Y118	137	84			-	points — Nos. 47, 84, 149. points — Nos. 10, 22, 50, 64, 99, 101, 102, 115, 159, 165.
	Geo. P. Malone, Sault Ste. Marie, Ont., Can. Alex Miller, Sault Ste. Marie, Ont., Can140	53	94				points — Nos. 10, 22, 50, 64, 99, 101, 102, 115, 159, 165.
	William J. Nesbitt, Penticton, B. C., Canada 91	116	174	16	2, 175		
	Chester P. Emunson, Grand Rapids, Mich 166	140	70				oint — Nos. 4, 13, 15, 45, 65, 70, 74, 112, 127, 129, 136, 148,
134	E. D. Winter, Grand Rapids, Mich166	107	97	15	8, 174		,

The ads. are disappointing in a way, as so few show originality in selecting the display, but followed the lines of the copy submitted. The ad. evidently was written by the advertiser, who, like many merchants who are not experienced ad.-writers, did not know the value of display lines. secured 69 points out of a possible 408, nearly twice as many as his nearest competitor, which is certainly an excellent showing considering the widely scattered vote. No. 117, an ad. which would have undoubtedly received a larger vote if it had followed the more accepted style of capi-

Smith's Dry Cleaning Works Gibson City, Ill.

28

We make a specialty of

Wearing Apparel

VITHOUT

Our method will not shrink or take the color from the garments, but will cleanse and make them look like new. Garments thus treated will give you more ser-vice and wear much longer.

Give us a trial and be convinced of what a saving it will be to you.

Smith's Dry Cleaning Works

Parcels Post Will pay delivery charges in the first zone on parcels that amount to \$1.25 or more; no parcels to weigh over 11 pounds.

Price List DRY CLEANING

All clothing dry cleaned is steamed and pressed without extra charge Gentlemen's Wearing Apparel

Suits, three pieces\$1.50
Suits, two pieces 1.25
Coats
Vests
Pants
Overcoats, top 1.00
Overcoats, light weight 1.25
Overcoats, heavy 1.50
Boys' Suits50 to .75
Sweaters
Ladies' Wearing Apparel

Ladies' Wearing Apparel
Dresses
Suita \$1.25 to \$1.50
Skirts, plaited 1.00
Skirts, plain and small75
Waists
Jackets
Coats 1.25
Children's Dresses 50 to 75
We calicit your hatromage

Smith's Dry Cleaning Works Gibson City, III. C. M. Smith, Prop.

> No. 166. First place.

Smith's Dry Cleaning Works

Gibson City, Illinois

E make a specialty of cleaning Ladies' and Gentlemen's Wearing Apparel, without injur-ing the fabric. Our method will not shrink or take the will not sinflink or take the color from the garments, but will cleanse and make them look like new. Garments thus treated will give you more service and wear much longer. Give us a trial and be con-vinced of what a saving it will be to you.

Smith's Dry Cleaning
Works anticipates requirements of the Parcels Post. Will pay delivery charges in the first zone on parcels that amount to \$1.25 or more, no parcel to weigh over 11 pounds. All work must be paid for before shipments are made, otherwise same shall be held until amount is paid.

PRICE LIST-Dry Cleaning All clothing dry cleaned is steamed and pressed without extra charge

GENTLEMEN'S WEARING APP	
Suits, three pieces	\$1.50
Suits, two pieces	1.25
Coats	.75
Vests	.25
Pants	.50
Overcoats, top	1.00
Overcoats, light weight.	1.25
Overcoats, heavy	
Boys' suits50 to	
Sweaters	
LADIES' WEARING APPAR	EL.
Dresses \$1.2	5 up
Suits\$1.25 to 5	1.50
Skirts, plaited	
Skirts, plain and small.	
Waists	
Jackets	
Coats	
Children's dresses .50 to	75
Children a dresses .50 to	.13

Smith's Dry Cleaning Works

WE SOLICIT YOUR PATRONAGE

C. M. SMITH Prop.

No. 83. Second place.

SMITH'S **Dry Cleaning** Works GIBSON CITY

WE make a specialty of cleaning Ladies' and Gentlemen's Wearing Apparel without injuring the fabric. Our method will not shrink or take the color from the garments, but will cleanse and make them look like new. Garments thus treated will give you more service and wear much longer.

Give us a trial and be convinced of what a saving it will be to you.

PRICE LIST

DRY CLEANING

Gentle	m	eı	n'	5	H	e	ır	ir	ŧg	1	1	pp	arei
Suits,	thr	e	e	pi	ee	es					Ĭ.		\$1.50
Suits.	tw	0	pi	ie	ee:	8			è	*			1.25
Coats													
Vests													.25
Pants													.50
Overce	pat	s,	t	op									1.00
Overco	at	s.	1	g	ht	u	ei	12	ht				1.25
Overco	at	s.	b	e	W	v							1.50
Boys'													
Sweate													

La	đi	85	* 1	W	ea	ri	n	ı	Aj	p	a	rel	1
Dresse	S						·				8	1.2	5 ир
Suits .									\$1	.25	5 1	lo:	\$1.50
Skirts.													
Skirts,													
Waists		٧	÷										.50
Jackets	S												.50
Coats													
Childre	eπ	'3	E	re	23:	se	s			.5	0	to	.75

All work must be paid for before shipments are made. Otherwise same shall be held until amount is paid.

Smith's Dry Cleaning Works anticipates requirements of the Parcels Post. Will pay delivery charges in the first zone on parcels that amount to \$1.25 or more, no parcel to weigh over eleven pounds.

We solicit your patronage

SMITH'S DRY CLEANING WORKS C. M. SMITH, Proprietor

No. 105.

Cleaning

We make a specialty of cleaning Ladies' and Gen-tlemen's Wearing Apparel without injuring the fabric.

Our method will not shrink or take the color from the garments, but will cleanse and make them look like new. Garments thus treated will give you more service and wear much longer.

much longer.

Give us a trial and be convinced of what a saving it will be to you.

Smith's Dry Cleaning Works anticipates requirements of the Parcels Post. Will pay delivery charges in the first zone on parcels that amount to \$1.25 or more, no parcel to weigh over 11 lbs.

All work must be paid for before shipments are made. Otherwise same shall be held until amount

PRICE LIST

Dry Cleaning

All clothing dry cleaned is steame
pressed without extra charge

Gentlemen's Wearing Apparel Suits, three pieces Suits, two pieces

Ladies' Wearing Apparel Suits \$1.25 to \$1.25 to Skirts, plaited Skirts, plain and small . . . Waists

We Solicit your Patronage SMITH'S C. M. Smith, Prop.

DRY CLEANING GIBSON CITY WORKS

> No. 3. Fourth place.

Third place. Leading Ads. in The Inland Printer's Ad-setting Contest No. 35.

In the body of the ad. were several good arguments that could be used to attract the attention of the reader, but only a few of the compositors recognized these arguments, but confined their display to "Smith's Dry Cleaning Works," at both the beginning and ending. It is true that "dry cleaning" was the feature advertised, but Mr. Lehr brought out "Cleaning Without Injuring the Fabric," and this no doubt fully as much as the way the ad. was set is responsible for his being in first place. His ad., No. 166,

talization, brings out "dry cleaning - make them look like new" very nicely, and there were a few others (but only a few) which broke away from the stereotyped form. Unfortunately, these ads. were not as attractive in the selection of type and arrangement as the others, but they are at least entitled to "honorable mention" for trying to do something commendable. Nos. 30 and 10, set in the same office but by different compositors, are two of the best of these. I mention No. 30 first because it is the most striking ad., bringing out "Dry Cleaning," "Look Like New" and "Parcels Post" very nicely—it deserved a larger vote than it received. No. 10 features the line "Look Like New" and "Dry Cleaning" is brought out strongly just below. The other ads. which broke away from the usual form, given in numerical order, are as follows: No. 128, "Dry cleaning—we make a specialty of cleaning ladies' and gentlemen's wearing apparel without injuring the fabric"; No. 131, "We make a specialty of cleaning ladies' and gentlemen's wearing apparel"; No. 135, same display as 128; No. 140, same; No. 141, same; No. 172, "Cleaning—without

As next best I choose No. 43. "Smith's Dry Cleaning Works—Make Them Look Like New" would, in this ad., be regarded as the main advertising point and the heavy border sets it off from other ads. in the newspaper.

As third I choose No. 128. Here the headline makes the nature of the business conspicuous, with the name in bold type at the foot. The subhead brings out nicely what is especially wished to advertise, and the heavy border gives it a distinction from other ads. in the newspaper.

Respectfully submitted,

EDWARD MEIER (No. 58).

Another compositor, Edwin O. Davis, of Dinuba, Cali fornia (No. 116), wrote an unusually interesting résumé



The Inland Printer's Ad.-Setting Contest No. 35.

injuring the fabric." It is an interesting study to note the selections for first, second and third places made by the compositors. Many a compositor whose own work was far down in the list, selected those ads. which won the places of honor, showing that they are quick to recognize merit when they see it, but perhaps require a little more experience before they can readily pick out the proper lines to display and the type to use. I wish it were possible to reproduce many of the letters received, as they make interesting reading, but here is one which pleased me particularly, as it is written by a man whose own ad. received only two points:

Mr. O. F. Byxbee, Chicago, Illinois:

DEAR SIR,— After looking over the ads. in Ad.-setting Contest No. 35 I picked out No. 166 as the best. Reason—"Cleaning Without Injuring the Fabric" will make the ad. conspicuous as a newspaper ad. at a glance and brings out forcibly what the advertiser may wish especially to emphasize. The firm may be well enough known so as to take secondary display.

heading it, "The Contest from the Viewpoint of a Contestant":

Being a judge in the ad-setting contest just passed is not such a snap as might be desired, but served, from my point of view, to bring out points typographical that would not be observed otherwise. Every proof submitted was different, at the same time almost all of the adswere set to conform to about the same tone of style, namely "Smith's" predominating.

Now, right here is where I "learned something" that I had known before, and yet in my own ad. "Smith's" was the feature line. I do not think that was proper from an advertising point of view, as "Smith's Dry Cleaning Works" meant nothing in comparison to what the value of "cleaning ladies' and gentlemen's wearing apparel without injuring the fabric" meant to the advertiser. Only a few of the contestants worked out that point, with the result that they were really the best ads.—but not best arranged typographically, excepting a very few.

Another point of view is, that most of the ads. were extra-effort work and would do very well for a magazine or special ad. work; but how many really would set the kind of ad. submitted in the general run of fast work getting out a newspaper? Not unless there was plenty of time.

Almost all of the ads. were hand-set, which would not be the case if it had been done as a "real" ad., because nearly all newspaper ads. are machine-set, and usually with a heavier display type throughout, than not a few ads. that were submitted, some of them being set in Cuslon Old Style, light italics and other light type that would not usually be used in a paper.

However, there were not a few that were worthy of top place in the contest. Many of the ads. were well arranged and well displayed,

Our points of view may differ as much as our ads. and it will be interesting to note the large number turned in by the "judges" as the best from their points of view. Who is right?

That these contests are of real practical help has been demonstrated many times, and letters of recognition like this are greatly appreciated. Photographs of the four leading contestants are shown herewith and brief biographical sketches follow:

Louis L. Lehr, whose ad. wins first place by such a wide margin, occupied a prominent place in The Inland Printer's two preceding contests. In contest No. 33 he submitted two ads., winning second and sixth places, while in No. 34 his two ads. secured third and sixth places. Mr. Lehr is only 23 years of age and is at the head of the mechanical department of the Saunders-Cooke Printing Company, Pittsburg, Kansas.

Loyd E. Springer was born in LaCrosse, Illinois, in 1880. He began his apprenticeship at the age of 16 on the Carthage (Ill.) Gazette and has followed the trade almost continuously since. He spent five years in Colorado, going from there to California. Six years ago he took a position with the Times-Mirror Printing and Binding House, Los Angeles, California, where he is at present employed, having charge of stone and composition layout.

Kurt H. Volk is a native of Stuttgart, Germany, where he learned his trade. He was born in 1882. In 1901 he came to this country and secured employment on the Philadelphia German Daily Gazette, where he remained one year. Of his work since 1902 Mr. Volk writes as follows: "I came to the conclusion that there was a far greater field for advancement in the American print-shop, and looked about for a suitable position, making salary a secondary consideration to advancement in knowledge, which motto I have carried out to this day, and I have since worked in some of the best shops in Philadelphia, being at present employed in the printing department of N. W. Ayer & Son. I am taking the I. T. U. Technical Course, a course which no printer can afford to pass up. I also read The Inland Printer regularly, finding it the most up-to-date and practical printer's monthly."

Simon Rosten was born in London, England, in 1884, and served his apprenticeship there. He came to New York in 1904 and is at present with the Lent & Graff Company, of that city. Mr. Rosten writes: "I want to say that I bought my first Inland Printer ten months ago, and I realized right then that it was time well spent reading its pages, especially the specimens and criticisms. It is the first contest I ever entered, and to be returned a winner is most gratifying. I owe my success to The Inland Printer. I have come to the conclusion that the only printers who do not read The Inland Printer are the blind ones and those who will not see."

Copy for Ad.-setting Contest No. 36.

Before announcing Ad.-setting Contest No. 36 I would like to get suggestions for copy from readers of The Inland Printer. Send in some ad. which you have found difficult to display attractively, or some other specimen which you would like to see used as copy for our next contest. Unfortunately it is not feasible to use a large ad. in a contest of this kind, the extreme limit being not more than two columns wide or over ten inches deep, and a considerably smaller ad. is preferable. Suggestions should reach me before July 1 in order to be in time for announcing the contest in the August number.

Ad. Criticisms Deferred.

On account of the large amount of space devoted to the discussion of ad. display in announcing the result of Adsetting Contest No. 35, criticism of other ads. is deferred until next month.

PERSEVERANCE.

It is all very well to tell me that a young man has distinguished himself by a brilliant first speech. He may go on, or he may be satisfied with his first triumph; but show me a young man who has not succeeded at first, and nevertheless has gone on, and I will back that young man to do better than most of those who have succeeded at the first trial.— C. J. Fox.

DRY Smith's Dry Cleaning Works Gibson City Illinois

We make a specialty of cleaning Ladies' and Gentlemen's Wearing Apparel without injuring the fabric. Our Method will not shrink or take the color from the garments, but will cleanse and make them

LOOK LIKE NEW

Garments thus treated will give you more service and wear much longer. Give us a trial and be convinced of what a saving it will be to you. Smith's Works, Gibson City, Ill., anticipate requirements of the

PARCELS POST

Will pay delivery charges in the first zone on parcels that amount to \$1.25 or more, no parcel to

All work must be paid for before shipments are made, otherwise same shall be held until amount is paid.

weigh over 11 lbs.

PRICE LIST - DRY CLEANING

All Clothing dry cleaned is steamed and pressed without extra charge

Gentlemen's Wearing Appare	ı
Suits, three pieces	1.5
Suits, two pieces	1,2
Coats	.7
Vests	.2
Pants	.5
Overcoats, top	1.0
Overcoats, light weight	l.
	.5
Boys' Suits50 to	-3
Sweaters	.0
Ladies' Wearing Apparel	

We Solicit Your Patronage

SMITH'S DRY CLEANING WORKS

C. M. SMITH : : PROPRIETOR

SMITH'S

DRY CLEANING WORKS

GIBSON CITY, ILLINOIS

We make a specialty of cleaning Ladies' and Gentlemen's Wearing Apparel without injuring the fabric. Our Method will not shrink or take the color from the garments, but will cleanse and make them

LOOK LIKE NEW

Garmenis thus treated will give you more service and wearmuch longer. Give us a trial and be convinced of what a saving it will be to you. Smith's Dry Cleaning Works, anticipate requirements of the Parcels. Post. Will pay delivery charges in the first zone on parcels that amount to \$1.25 or more, no parcel to weigh over 11 lbs.

DRY CLEANING

All work must be paid for before shipments are made, otherwise same shall be held until amount is paid. All Clothing dry cleaned is steamed and pressed without extra charge

---PRICE LIST---

Swits, turee pieces	ing Appare	1.50
Suits, two pieces		1.25
Coats		.75
Vests		.25
Pants		.50
Overcoats, top		1.00
Overcoats, light weight		1.25
Overcoats, heavy		1.50
Boys' Suits		.75
Sweaters	25 to	.50
Ladies' Wearing	Apparel	
Dresses Suits	91.25	up
Oules	\$1.25 to \$	1.50
		1.00
Skirts, plaited		.75
Skirts, plaited		
Skirts, plaited		
Skirts, plaited		.50
Skirts, plaited		.50

SMITH'S DRY CLEANING WORKS

C. M. Smith, Prop. Gibson City, III.

No. 30.

No. 10.

Two ads. with well-selected display lines.

and those who took part should gain some points that are worthy of remembering. One point in particular that sticks out pretty plain is the different arrangements of borders and their effect on the ad., very few being without that important feature. Some are harmonious, some are not; the borders and rule work taking away the effect and detracting attention from the ad. instead of having the opposite effect.

This is a general criticism that may call to some contestant's attention a weak point that might be remedied in future work. I have gained not a few points from this contest that will be remembered and hope the good work of this kind of education will be continued.

REACHING THE PUBLIC THROUGH PRINTING.*

BY WM. T. O'DONNELL.



R. TOASTMASTER AND GENTLEMEN,

— You have asked me to talk to you on reaching the public through printing. I will be perfectly frank and say that I think you have made a good choice in asking me to discuss this subject, because I spent an apprenticeship of three months in the printing business at one time and

therefore am able to say that I know all about printing. That was fifteen or sixteen years ago, and, of course, I have met a great many printers and dabbled a lot in printing since then, but inasmuch as I knew all about the business at the end of that *extended* apprenticeship, the years that have passed since then, of course, don't matter very much.

But speaking seriously, it would be entirely too presumptious of me to expect to say anything about printing which would be instructive or beneficial to you men who have lived, dreamed, eaten and drunk printing, some of you, for more years than I can count in the span of my whole life. The most I can hope to do is to give you some idea of the kind of printing which is found valuable in extending the business of a big public-service company.

But before going on to that, I would like to ask your indulgence for a moment to tell you a little more about that three months' apprenticeship. It was in an up-state town of 2,500 souls. At least they always liked to be referred to as souls. But the editor of the village newspaper had his doubts about the propriety of this term as applied to a great many of the folks in the village. And the trouble with him was, that when he had any such doubts he saw no reason why he should not voice them in the columns of his paper, irrespective of the effect it might have on his circulation or advertising. You see he had been the village druggist, and therefore felt that he was perfectly qualified to run a newspaper. Every person, you know, believes that he can run a hotel, write a play or edit a newspaper, and particularly was this true of this druggist, who from contact with the people over the drug, cigar and perfumery counters, felt that he knew more about their lives, aims and needs than anybody else.

Well, he got out of the drug business and rented a building and induced one of the big manufacturers to put in a printing equipment on lease. Then he induced me, as a matter of friendship, to letter the name of the paper on the big front window, for I had just left the village school and was trying to make a living at sign-painting as the occupation which I thought called for less physical effort than any other which was open to me. And the name I painted on the window was "The Censor." Well do I remember the druggist standing on the sidewalk and viewing the name - not the character of the lettering, for it was punk - with admiration, for he fully believed that he had been divinely called to censorize the doings of his townspeople through the columns of his newspaper. Well, then he asked me how I would like to have a job on the paper and I, of course, grasped at it avidly. He told me that he would teach me the printing business - which he didn't in the least know himself - at the munificent salary of 50 cents a week. That, he told me, was considered very liberal pay for a new apprentice, and while I didn't believe him, I would have been willing to work at the job for nothing, so strongly was I inoculated with the printing-bug.

For this princely salary I set and distributed type, washed the rollers, cleaned up the place, tended the coal-stove, fed the cylinder press, folded and addressed the papers and took them to the postoffice, dug out for local news, and kicked the job-press, and I don't remember all the other things. But it was fine and romantic just the same, and I remember with what satisfaction I used to sit in the office at night setting type by the light from a candle stuck in a gob of its own wax in the "Z" box—for there was not other means of securing artificial light.

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Well, I persevered, and by the end of three months was so proficient that my boss told me he was going to raise me to \$1 a week, but I declined his magnanimity and took a job instead as a reporter on a city paper. And whether this shock had anything to do with it or not, I don't know but at any rate the manufacturer who installed the printing equipment on lease had to come to the town a few week afterward and remove his much-battered property back to the factory.

By the way, that editor, who was about six feet six inches tall and of a very awkward and sheepish but with a kindly demeanor, is to-day censorizing the opinions of the people over the drug-counter in another town some miles away.

As I intimated a while ago, after having spent three months as a printer's devil, I felt that I could give cards and spades to the Roycrofters, the Caxtons and the De Vinnes or any other printers in East Aurora or elsewhere; and I ask you whether it has not been thus with all printshop apprentices since the days of Gutenberg.

Nay, I will be perfectly frank with you and say that I have not yet met a printer of any age or condition of servitude who did not feel that he was the only original Ty Cobb of the printing game, and therefore you will appreciate with what a feeling of trepidation I approach.

There are really so many phases that one doesn't know where to begin and finds himself in the position of the up-state newspaper correspondent whom we wired one day asking him to send in a two-column report of a sensational bank robbery. It was getting pretty close to the dead-line, and everybody was on tenterhooks awaiting the arrival of the great story. Finally, almost at the very last minute, it materialized. It consisted of just two sentences: "Can send nothing; am fairly embarrassed by a wealth of material."

This is a true story and will no doubt remind many of you of the other story which has been told widely in newspaper circles of the fellow who when sent out to report a railroad wreck, wired back, "All is excitement, can learn nothing."

It is, of course, unnecessary to tell you that in these busy days printing must be used extensively by any business which would grow, because it is a day of busy folks who have no time to go to your place of business for all the information which they require, and also because a representative visiting customers must be preceded by some strong printed introduction in order to have the hearing which he desires.

Word and picture as impressed upon paper with printers' ink are the means of securing this result, and truly the varieties and ramifications of making your printed appeal are without end.

The newspaper will always be considered as the best way to reach a great body of possible prospects quickly, and the weekly and monthly magazines are fast developing almost as great an influence with a large body of readers.

But having created a general feeling in favor of your goods or proposition, the strongest and most effective way

^{*}An address delivered before the Philadelphia Club of Printing House Craftsmen, May 8, 1913, by Wm. T. O'Donnell, purchaser of printing of the United Gas Improvement Company, Philadelphia.

of clinching your argument and securing a sale through printers' ink is by means of the mailing-piece sent direct to your prospect. I do not propose to go into any description of the kinds of mailing-pieces which have been found most effective in the business with which I am connected, but will prefer to discuss the coöperation which must exist between the advertising man and the printer, in order to have any piece of printed matter carried out in the best manner. Everybody knows, of course, that your folder, circular letter, sticker, dodger or what not, must be distinctively different, as well as being strong and containing selling appeal in order to be given attention in this day of promiscuous accertising.

How make it different and distinctive? That is the one bi question, and the question which only the printer and accertising man can work out coöperatively, for neither or can secure this result by himself.

As a basic proposition, I would say that there must ex st between your selling-plan and the character of the printed matter a harmonious quality, and that the style or treatment of a piece of printed matter for one proposition or one line of business will almost certainly fail to be effective if adapted to another proposition or another line of business. There has recently been set up on the battle-field at Gettysburg an equestrian statue of Gen. Robert E. Lee. It occupies a commanding position overlooking the Bloody Angle, which has been made famous in history as the spot where Pickett's last charge was made. The statue was the work of a competent sculptor and fully carried out the character of the great general as associated with the famous battle. The question was, however, what kind of a pedestal would it be proper to place under it. It was closely recognized that unless this pedestal were harmonious, the total effect of the artist's work would be lost. Some of the most prominent artists were consulted in the matter and the result was that a plain square block of granite was selected as the base which it would be fitting to place beneath this fine piece of sculpture, and so it stands there to-day magnificent and majestic, and a fitting tribute to the man whose memory it commemorates and also the good taste displayed by American men of art.

As a contrast of this I would invite your attention to another statue recently erected on Long Island, New York. This is the great monument to the American Indian, placed there through the public spirit and generosity of a Philadelphia business man. Now this statue is all it is desired, but the peculiar thing is that it is to rest upon a pedestal of Greek design. Some critics have placed themselves on record to the fact that this was a bad blunder, inasmuch as the American Indians developed during the centuries of their advancement while they were supreme on this continent, an art scarcely inferior to that of the Greeks, and these critics say a rough stone base patterned after the art of the native American Indians would not only have been more in harmony with the statue, but would have been in every way as imposing and artistic. So the point I would like to draw from these two instances is that there must be an exact correlation between the statue and the pedestal, and I need hardly explain to you that in speaking of a printing job by the statue I mean the message which the business man or advertising man wishes to convey, and by the pedestal, the results of the printer's art which bears the message in a harmonious form.

If I am advertising gas appliances, we will say, to the foreign inhabitants of Philadelphia, or to people of the laboring class, it would obviously be poor taste to have my message steel engraved and printed on Fabriana stock. These people like bright colors and illustrations which are

elemental yet strong, and the printer who would advise me to send them instead a grade similar to one being issued by a big jewelry house to its high-class patrons would sadly mix up the relation between the statue and the pedestal.

Very often a printer will come to me with a nice border or drawings of a head or something else general in its nature, and will say, " Now this is a very attractive thing, which you certainly would find profitable to put out with some of your advertising." I always reply that no matter how pretty or attractive this design, it would not do for our purposes, because it was not made with our business in view, and does not contain the argument or selling punch which we find necessary in going to our public. In other words, why mail out a folder just because it is attractive in appearance when we can just as well secure the double value of having it attractive and also having it illustrate a reason why the recipient should be interested in the appliance which we are advertising? This does not mean necessarily that we should illustrate appliances only, for I believe that the illustrating of an idea, with perhaps a part of an appliance sketchily indicated in some part of the drawing, has a greater pulling value than a mere picture of an appliance.

This brings us to the question of just how far the printer may go in aiding the advertising man, and thus making more sure of securing orders for printing. It is quite a common thing to have printers' representatives come in and talk to us something like this:

"Good morning, is there any work to give out to-day?"

"No, there isn't a thing on the tapis to-day. All of the work which we have in preparation is already in the hands of printers."

"Well, our house stands ready to help you out. We have the equipment and the men, and our compositors and presses are not very busy now, and we want to get in on some of your work, and I am sure no printer can give you any better results than we can."

"Yes, but as we have nothing to give out to-day, I don't see how your advantages, or the condition of your shop at the present time can make any difference."

"Well, we are awfully anxious to get some of your work, and we have been doing some fine work for So-and-So. Here are some samples of it."

I won't burden you with any more of the dialogue, but so it goes on for quite a while before we can convince this man that we have no work to give him, and the interview has taken up time which really should have been devoted to some important work in our offices.

Now there is another class of printers' representative — although I must admit that he is rare — who studies our business before coming in to see us, and instead of asking whether there is any work to give out to-day has up his sleeve some real suggestions for printed matter, which it is always a real pleasure to discuss whether they happen to hit the mark or not. This is, of course, the type of man who gets the larger bulk of our work, for there is no advertising man who can say that he monopolizes all the good ideas, and there is none who is so busy that he does not welcome aid from the printer which will make his own work less voluminous and easier.

It seems to me that if I were soliciting for a printing-house, I would always try to make a study of the business of a possible customer before going to call on him and try to have on hand some ideas especially adapted to his business, and I can not see how this could help resulting in increased business for me. Just how far the printer may go in helping out the advertising man is, however, a question which has been much mooted. I know some advertis-

ing men who secure excellent results, yet who know little or nothing about paper, inks, type fonts, etc. Their policy is to leave these matters to the discretion of the printer and to select as their printer a man of known taste and knowledge in the matters relating to his art. This has already seemed to me to be a very satisfactory arrangement, provided that the printer will devote his thought and study to the business of his customer, and will lay himself out to give the character of work which would be especially suited to that business.

However, there are other leading advertising men who say that it is up to the advertising man to know all about paper, inks, types, etc., and to specify minutely as to his wants. I am sure that to a certain extent these men are right, for certainly the knowledge which an advertising man has about the mechanical part of his work can not but make him more efficient. Still, in following out this policy he must necessarily lose some of the interest of the printer, for your real printer, who takes a pride in his work, naturally likes to use the information which he is in the position to secure, and if he is told by the advertising man exactly what to do in each phase of the work it eliminates the brainservice, which to my mind is the most important thing you buy in securing a printing job.

This reminds me of an advertising man who had never had any experience in the mechanical end of printing, yet who had taste and preferences and liked to give instructions to the printer. A printer, I remember, came to him one day and said, "Mr. So-and-So, why is it that in giving me a job you always specify Caslon type?" This advertising man was a very good-natured fellow and frankly responded, "Well, to tell the honest truth, it is the only

type I know the name of."

He has since learned the names of the different types, and is one of those who feel that they secure better work when they tell the printer exactly what they want.

For my own part the only definite idea which I have in this connection is that there is entirely too much of a tendency on the part of printers to show the variety of fonts in their cases when they set up a job. In other words, they will have a heading of Cheltenham Bold, a body type of Caslon, small display in Ben Franklin, the clinch line at the bottom in italics and the company's imprint in Gothic. Just why this should be so I have never been able to decipher, since in reading the trade journals I find it to be commonly accepted among authorities that the same style of type should be used throughout an advertisement, whether it be a newspaper advertisement, a folder or some other piece of printed matter.

Another opportunity for better coöperation between the printer and buyer of printing is in the matter of deliveries. How often we hear the buyer complain that his work is never delivered on time. In some instances I know that this complaint is justified, but I am also aware of the fact that the delays are very often due to the failure of the buyer in returning the proofs promptly. I know that most of the print-shops use on their envelope or on a slip attached to a proof some little copy requesting a prompt return. Perhaps it would be well to make this copy stronger and to have printed in bold type where the buyer can not help see it some such line as this, "To secure delivery on this job in the time promised, proof must be returned to us by ——date. We therefore urge upon you the necessity of reading, O. K.'ing and returning this proof promptly."

I don't want to go on making suggestions or criticisms which I am sure are not at all new to most of you, and so the last criticism I will offer is in regard to having cuts returned to your customers promptly after the forms have

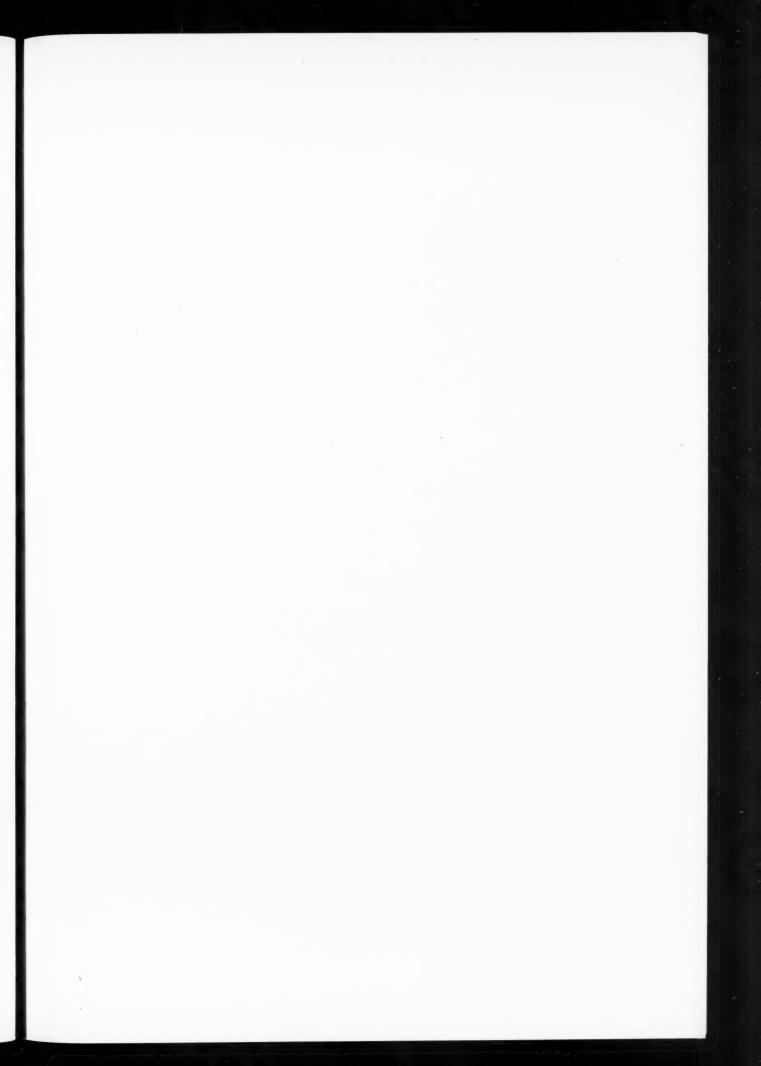
been knocked down. This, I am sure, would be appreciated by the purchasers who keep their own cuts, and would do away with much racking of brains and scoldings over the telephone when cuts, which have been used by the printer, are suddenly required for some other purpose.

There has been apparent recently quite a feeling in favor of using dull-finish stock and dull ink in printing, the idea being, of course, that the eye is benefited by not having to look at ink or paper which carry a gloss and reflect the light injuriously, as some maintain, into the eye. For my own part I have not been able to join in this opinion, for I have failed to see that dull paper and dull ink carbring out a quality of fine half-tones with anything like the precision of the older method. Furthermore, I believe that the supposed injury to the eyes from looking at glazer paper and glossy ink is greatly exaggerated.

I feel really that I have already taken up too much of your time. There, of course, can not be any question about the possibility of reaching the public profitably through printing, and it all simmers down to a question in my mind of the printer studying the business of each of his patrons, so that he may deliver printing which will result in the maximum of sales and thus insure constantly growing orders for himself.



AN INVITATION FROM THE GUIDE.
Photograph by R. R. Sallows, Goderich, Canada.





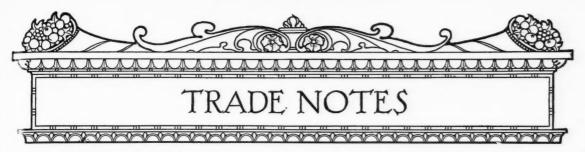
THE·NEW·HOME OF·THE ZEESE-WILKINSON·CO·

424-438 WEST 33rd STREET
NEW YORK

Ca



IN the heart of the city, a modern steel constructed daylight plant—designed solely for color plate engraving and printing, and equipped with every up-to-date appliance. In this magnificent building the Zeese-Wilkinson Company will occupy sixty thousand square feet of floor space.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Intertype on Exhibition at Western Office.

During the past few weeks the International Typesetting Machine Company has installed one of the Intertype machines in its western office in the Rand McNally building. Chicago, for demonstrating purposes. The new machine has attracted a great amount of attention, crowds standing at the windows watching it in operation at all times of the day. Many operators and machinists who have personally inspected the machine have been enthusiastic in their praises.

A New Book of Type-Faces.

Barnhart Brothers & Spindler, 168-172 West Monroe street, Chicago, have issued a new handy specimen-book of 160 pages containing only type-faces, borders and ornaments of their manufacture. There are numerous display pages, some in colors, showing new uses for type and ornamentation and brass-rule effects. Every face shown is up to date, and the numerous large families of their type are shown separately and in combination. It is stated that there is not one face in the book which is not standard—which will not always be useful in a printing-office. All freak faces are barred.

National Capital Press Builds New Home.

A handsome seven-story and basement fireproof building has been specially designed and built for the National Capital Press, Incorporated, of Washington, D. C. The basement and six stories will be used by the company and the remaining floor will be divided into offices for renting purposes.

The front of the building is designed in the classic style of architecture adapted to the condition required by a modern seven-story building. The materials for the first two stories are Indiana limestone and polychrome terra cotta, the stone being logically used for the structural requirements and the terra cotta for panels and decoration. Over the doorway will be a monogram of the establishment in polychrome work.

The front of the upper stories is of pearl clay India tint brick and gray terra cotta to match the stonework below. The entire design is a solution of the difficult problem of obtaining a symmetrical front of limited width, where two entrances are required.

Entering by the main doorway, one will step into a common vestibule, from which a lobby at the left leads to the elevator serving the upper stories, and at the right will be the main business office of the company, 25 feet square, occupying the front of the building and extending up through two stories. This office will have a gallery extending round on all sides, at the level of the second floor. The walls will be wainscoted five feet high with figured mahogany veneer, and the office fixtures will be similarly treated.

The ceiling will be treated with coffers. The floor will be of ceramic tile, with verde antique marble base, furnishing a very pleasing contrast with the mahogany and woodwork.

Charles R. Johnston with the Newburgh Daily News.

Charles R. Johnston, who started the printing department of the Newburgh (N. Y.) Daily News quite a number of years ago and remained with the company for eight years, has returned to the superintendency of the department after an absence of fifteen years—returned to his first love as it were. Mr. Johnston has in the meantime been in charge of some very good establishments and brings to the News an increased experience that will be of no inconsiderable value to its large printing business.

The Printers' "Diploma."

S. A. Gardner, of the Gardner Office Supply Company, Springfield, Missouri, recently sent to the office of the secretary of the Ben Franklin Club of America, the summary of costs of their 1912 business made out on Form 9-H of the Standard Cost System. For this report he received in return a highly engrossed Printers' Certificate. This beautiful document states that the holder of the same is a member of the Ben Franklin Club, has a Standard costfinding system installed and working thoroughly in his plant, that his business record for the year has been checked by his organization and is up to the minute in every way.

On receipt of the certificate Mr. Gardner wrote the secretary as follows: "We have received the Printers' Certificate and have it framed and on display in our office window. We expect to place it in a prominent place in our office, and value it very highly."

And why shouldn't the Gardner Office Supply Company value this certificate—this printers' "diploma"—very highly? And why should any printer who can make good in the same way be ashamed? Nothing to be ashamed of is there? Nothing different than the doctor or lawyer or teacher does after they get their diploma, is it? Neither is it different than the bankers, hotelkeepers, or druggists or other tradesmen do when they hang out signs to show they are members of a local or national commercial or trade association.

The Printers' Certificate is a mark of standing — high standing in the trade, and of honest business progression. Every printer who is a member of the Ben Franklin Club of America, or of a local Ben Franklin Club, and who is operating his plant according to the dictates of a recognized modern cost-finding system should have, and can have, one of these Printers' Certificates — printers' "diplomas" — hanging in the window or on the wall of his office.

For further information regarding Printers' Certificates write to Secretary Ed. E. Sheasgreen, Monadnock building, Chicago, Illinois.

Welfare Club of Suffolk Engraving Company.

To secure to a full degree the coöperation of every employee is now the aim of progressive firms. They realize that success is based upon this factor. To conceive certain ideals, work them out to their fullest degree, and to realize upon them, is the aim of such progressive firms, for they know that the employee is of value just in proportion as he is willing to work in full understanding with other men; and by helping to raise him above his level, by not considering him as a subordinate but rather as a co-worker and with a knowledge that each individual can be developed, they are in return rewarded by better service and better quality of workmanship.

Employees appreciate the fullest information about the company's business. So long as no explanation of the policies and projects are volunteered there is nothing but indifference, but when the company explains and takes an interest in its employees it soon finds a surprising amount of cooperation and lovalty.

As heads of departments are responsible for the results of their departments, and as the results are obtained through the employees of each department, this coöpera-

Meetings are held regularly once a month, when the members meet for supper, which is followed by the meeting. After the usual order of business a report is given by the head of each department, which is followed by open discussion, giving an opportunity for every member to voice his opinions not only concerning his own department and his relation to other departments, but also to express opinions on any subject of direct interest. Problems brought fort since the last meeting are discussed and solved, problems that are important yet are often overlooked in the regular stress of the working day, all of which are discussed to the benefit of the individual, his department and the business in general. Such a club gives opportunities above those mentioned. Educational items are handled, trade-paper articles are read and discussed, special talks are made by outsiders on costs, management, selling, etc.; but best of all, the fact is forced home that each individual is an impo tant factor in the management and success of the busine: s because each one has a certain amount of real respons -

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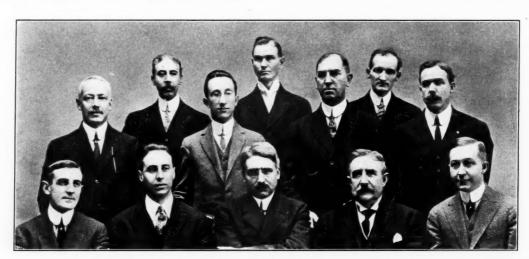
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The officers of the company state that working on the basis they are able to give much better service, as closer



Members of the Welfare Club of the Suffolk Engraving & Electrotyping Company, New York.

tion must be started through these various heads. Therefore, unite these department heads first, getting them to work in thorough harmony, and have them understand fully the policy and wishes of the firm, and get them to assist in its advancement. Give them a real reason for wishing its prosperity.

One of the most successful plans that has come to the attention of THE INLAND PRINTER that will assist engravers and printers and those in allied trades to secure this efficiency, by which is meant coöperation with the workmen so as to do one's work and run one's business better than it was ever run before, is the Welfare Club of the Suffolk Engraving & Electrotyping Company, New York.

The purpose of this club is the realization of better business conditions to be secured by bettering the understanding between the employers, the heads of departments and the salesmen, and to secure a compact working body with a uniformity of purpose, which is to make the company a successful and thriving establishment.

The club possesses two officers—namely, a president and a secretary. Membership is composed of members of the firm, the heads of departments and the salesmen.

attention is given to details than ever before, and that the quality of their product is even improved, showing that a thorough understanding by every one is an advantage over any other method.

New Secretary of the United Typothetae of America.

The new secretary of the United Typothetæ of America, S. Evans Clark, needs no introduction, being well known as one of the leading figures in organization work for some years past. Mr. Clark, who will succeed Franklin W. Heath, will take up the work of the new office on June 15.

Mr. Clark was born in Philadelphia, Pennsylvania, in 1874. At the age of thirteen he became connected with a weekly newspaper as printers' "devil," and later as general assistant. He took a course in bookkeeping and accounting at Temple College, Philadelphia, graduating at the head of the class. Following this he became advertising solicitor, after which he engaged in organization work for four years in Philadelphia and St. Louis.

After some time spent in various positions such as department manager, advertising manager and purchasing agent, including the management of a private printing

plant, Mr. Clark started in business in St. Louis under the firm name of "Clark — the Letter Man," specializing on facsimile letters and small job-printing, during which time he enjoyed the reputation of being the highest-priced man in the business. This business was finally consolidated with the Gould Press and Directory Company, now the H. S. Collins Printing Company.

In July, 1912, Mr. Clark was appointed secretary of the Ben Franklin Club of Toledo, Ohio, and has since then



S. Evans Clark.

inaugurated and put into successful operation many new departments, including cost installation, credits and collections, estimating school, employment, etc. In addition to being secretary of the Ben Franklin Club of Toledo, Mr. Clark is also secretary of the Ohio Printers' Federation, secretary of the Exposition General Committee, which is in charge of the Central States Million Dollar Exposition to be given at Toledo in September; chairman of the Boosters' Committee of the Exposition, and member of the Publicity Committee.

In appreciation of the work accomplished in Toledo, and in view of the fact that Mr. Clark has become one of the most prominent figures in organization work in Ohio, the appointment of secretary of the United Typothetæ of America was offered to him practically without solicitation on his part. As advertising solicitor, manager and counsellor, as office and accounting systematizer, as owner of his own plant, and in the other positions he has filled during the last twenty-three years, he has prepared himself as few men have for the arduous and multitudinous duties of general secretary of a national organization, such as the United Typothetæ of America.

Kimble Electric Company's New Plant.

The Kimble Electric Company, Chicago, makers of variable-speed, alternating-current motors, have just moved into a beautiful new plant at Erie street and Western avenue. This plant will give them three times the available working space that they had in their old plant at Washington boulevard and May street and will have perhaps six times the producing capacity because of the efficient and economical sequence of machines and processes all on one floor as contrasted with the inconvenient arrangement of the old two-story factory.

The rise and growth of the Kimble Electric Company reads like a romance. In 1904 Austin Kimble started to build his first motor in an improvised shop in a barn, and his only power was a secondhand automobile engine.

In about a year from that time he moved to a small machine-shop on Lake street. A year later his business increased to such an extent that he rented the second story of a machine-shop at Adams and Paulina streets, and in another year from that time the business was transformed into a stock company and moved to 1121 Washington boulevard, where it occupied one floor.

The business grew and soon the demand required an extension and the second floor was rented in the same building.

In the new building the office occupies the second floor in the front of the building on the Western avenue side.

It required courage and perseverance of an unusual character to build up a business on a motor that differed so radically from all former types, because orthodoxy in electricity had become a shibboleth and anything unorthodox was put down as a freak. This reputation, however, was lived down by an unbroken series of successes of the machine itself under an innumerable variety of surroundings and conditions.

To our readers who have been watching with such interest the Kimble advertising from issue to issue in this magazine the announcement of the fifth successive enlargement of the Kimble business will have more than usual interest.

Combination Punching Members.

Printers and stationers who make a specialty of supplying sheets for loose-leaf devices of any character will be interested to know that by the use of combination or gang punching members much time and labor can be saved in the punching, thus reducing the cost. There are many jobs, some requiring a large number of sheets, others being re-orders at frequent intervals, and with the present demand for loose-leaf records and the consequent competition in prices it is not only advisable but necessary for the manufacturer to have sufficient and suitable equipment for turning out this work correctly and at a minimum cost.

Combination punching members not only lessen the labor and cost of doing this work but at the same time insure absolute accuracy in the punching of the sheets, the



Three-hole Combination Member for Tatum Punching Machine.

punches always being at the same fixed distance between centers, which is not always the case where individual members which must be adjusted on each operation are used.

The Samuel C. Tatum Company, recognizing this demand and with its usual alertness for the improvement

of its machines, has successfully designed a number of different combinations for use on their well-known power paper-punches. These combination members are of innumerable designs, punching from two holes to as many as may be desired up to the full capacity of the machine and to a minimum of one-quarter inch between centers, depending upon the size of the holes desired.

By the use of these members one or more holes may be punched at one operation, the punches being so arranged as to work independently of each other if so desired. Provision can also be made for punching holes far back from the edge of the sheet.

One of the most useful combinations is one of recent design carrying in a single head three of the standard gages, 2¾, 4¼ and 7 inches between centers, enabling the user to obtain any one of these centers by removal of the punch not in use, the advantages being the ease of adjustment and the absolute accuracy of the work. These combination members are a further proof of the versatility of the "Tatum" machines, the unusual strength of construction combined with accuracy of workmanship making possible the great variety of work which may be accomplished by their use.

Further information and a full description of the combination members furnished by the Tatum Company can be obtained by writing to its office at Cincinnati, Ohio.

Barnhart Brothers & Spindler Open New Branch.

A new branch of the printing-supply business was started May 1 by Barnhart Brothers & Spindler, at 20 South Forsyth street, Atlanta, Georgia, and has taken over the business of the Dodson Printers' Supply Company, which has for many years covered the southeast Atlantic and Gulf States. The manager, R. N. McArthur, is a southern man thoroughly familiar with the trade of that section and well known in printing circles. A complete stock in every line will be carried at the new house.

"Monotype"-A New House Organ.

The new house organ of the Lanston Monotype Machine Company made its bow with the April number. "Monotype, a Journal of Composing-room Efficiency," is the striking title given to this new journal, and in the "Predication"



New House Organ of the Lanston Monotype Machine Company.

appearing on the first page, the editors say that "it will try to be just a little more than a 'journal of composingroom efficiency.'" It consists of sixteen pages and cover, which is printed in black and red on gray cover-stock, presenting a pleasing appearance, and is filled with articles of interest and value to monotype-machine owners and operators. The matter is set wholly on the monotype, all sizes up to thirty-six point, borders, ornaments and spacing material. A copy will be mailed free to interested printers, publishers and advertisers.

E. E. Laxman.

Following the resignation of Daniel Baker, who resigned to accept the position of manager of the Graphic Arts Board of Trade, of Toronto, the officers of the United



E. E. Laxman.

Typothetæ of America have appointed E. E. Laxman as his successor.

Mr. Laxman started his career at the early age of nine years by cutting a rubber-stamp outfit, consisting of thirty-five characters, out of sheet-rubber gained in a trade for a jack-knife. At thirteen he began as apprentice in an average small shop where he learned the practical details of many departments.

After serving five years he took a position as sample man with a wholesale notion house in order to broaden his knowledge by learning something about wholesaling. In this position he soon won his way into the respect and confidence of the heads of the concern, which is proven by the fact that when he left the institution he was being paid more than twice the amount the position had ever paid before.

Returning to the printing business he accepted a position as general office man with the Adams Brothers Company, of Topeka, Kansas, and was shortly after advanced to secretary of the company. Resigning from this office he went to Topeka, Kansas, where he acquired a varied and accurate knowledge of cost accounting and efficiency.

In January, 1912, Mr. Laxman was appointed secretary-actuary of the Atlanta Typothetæ, where he was instrumental in building up the work of the organization, inaugurating and maintaining nine departments of efficient service.

While not thirty years of age, possessing as he does an overabundance of nervous energy, ambitious and determined, making a pleasure out of every task he undertakes, Mr. Laxman has read much more than the average person,

and is continually studying and acquiring new knowledge, and should make a valuable addition to the forces of the organization.

Alfred Pye Resigns After Thirty Years of Service.

After nearly thirty years of faithful service with The Henry O. Shepard Company, Alfred Pye resigned his position as foreman of the publication department on April 24, 1943, leaving Chicago for San Francisco, California, which he intends making his future home, surrounded by his grown children. Since his connection with the company, Mr. Pye has been closely identified with the success of The Inland Printer, becoming a contributor to its columns with the second issue of its first volume and continuing for several years, writing on various subjects, the most valuable, from an educational point of view, being a series of articles on "Hints to Apprentices." He also had charge of the "Specimen Review" department for a number of years.

Mr. Pye was born on November 7, 1853, at London, England. At the age of fourteen he entered the printing-office of M. S. Rickerby, in London, as copyholder, and was apprenticed for seven years, receiving a thorough education in job and book work, and remaining in the same office until May, 1883, when with his wife and two small children



Alfred Pye.

he left England for the United States, arriving in Chicago on May 21.

After his arrival in Chicago he worked for a few months in the job department of the Northwestern Lumberman. He then started work with the firm of Shepard

& Johnston—the predecessor of the present Shepard house—remaining for a year and leaving to take charge of the composing-room of A. Zeese & Co.'s electrotype foundry. This position he resigned to take charge of the printing department of Marder, Luse & Co.'s typefoundry. He



held this position for about two years, when the nine-hour work-day strike took place and he resigned. When the strike was declared off he went to work for The Henry O. Shepard Company and remained with this company, having charge of the publication department from 1888 until the time of his resignation—from the time all work was set by hand until now, when all composition is done by machine.

While in charge of the book and job department, Mr. Pye has had special supervision of the production of THE INLAND PRINTER in the composing-room.

Upon his resignation the company presented Mr. Pye with a handsome gold watch, appropriately inscribed, in appreciation of his service.

Mr. Pye has been active in the affairs of Chicago Typographical Union, No. 16, for the past few years being chairman of the board of pension trustees. A set of resolutions was drawn up by the officers and presented to Mr. Pye in appreciation of his services to the craft.

THE INLAND PRINTER regrets the loss of one who has been so closely identified with its history from the time of its birth until it stands as the recognized leader of printing-trade journals, and refrains from wishing him success in his new home, knowing that he will command it, and with it the respect of all and the affection of most of those with whom he comes in contact.

"Concerning Etchings."

The above is the title of an attractive booklet by Bertha E. Jaques, secretary of the Chicago Society of Etchers. The author states that the booklet is written for those who are not familiar with etchings or how they are made, in the belief that understanding begets appreciation. Much of it is in direct answer to questions that have been asked many times. Etchings are not drawings made with pen and ink, nor are they reproductions by photography. They are printed from a copper plate upon which the lines have been etched, or deepened by acid, hence the name etching. Going on from this the writer gives a good description of how the etchings are produced, taking up the drawing, biting, printing, alterations, etc. Several half-tone reproductions of etchings are shown, and in the last pages is a bibliography. Copies may be secured for 35 cents each, by addressing the secretary of the Chicago Society of Etchers, 4316 Greenwood avenue, Chicago.

Ben Franklin Club of Cincinnati in New Quarters.

In order to increase the effectiveness of its work, and also to provide a place where members can get into closer touch with each other, the Ben Franklin Club of Cincinnati has leased the building on the southwest corner of Eighth and Race streets for permanent quarters. The building has been fitted up in extremely desirable style for club purposes, providing business offices as well as assembly and meeting rooms.

A general lounging-room furnished with settees, chairs and tables has been provided for the use of the members. The directors' room is fitted with a large directors' table faces that can be used on this machine. Matrices are furnished for thirty different languages, among which are Hebrew and Arabic which reads from right to left. Numerous job and head-letter faces are shown. The largest face in the head letter is a condensed gothic, forty-two-point. The head-letter fonts contain many beautiful and useful faces. This is true also of the job fonts, from which are endless combination may be selected.

New Engraving Company Organized.

The Trowbridge Engraving Company, of Milwauker, Wisconsin, opened its doors and started in business at 20%



and everything necessary to enable the directors to carry on their work. Offices for the secretary and his assistant, and for the collection and employment bureaus, have been conveniently located with a view to facilitating the work of the club

The building is located on one of the best business streets of the city, and is right opposite the celebrated Garfield Park, the windows of the lounging-room looking out over the park, giving a delightful and restful view.

The new quarters mean much to the printers of Cincinnati, as they will provide a place where they can go at any time, day or night, and find pleasant surroundings and a true businesslike air. The members are justly proud of their new home.

A New Book of Linotype Faces.

A new book of faces is now being distributed by the Mergenthaler Linotype Company to users of their machine. This book contains 176 pages and is printed from slugs cast on the linotype. A number of half-tone and line-plates illustrating machine parts are shown. The number of faces now made on one-letter matrices are 237, and on two-letter matrices 693, making nearly one thousand different

West Water street, on May 5. The head of the new firm, Thomas Trowbridge, is a well-known newspaper man, and associated with him are Edward Roth, who has been connected with some of the leading engraving houses in the Northwest, and Joseph Perry, who will have charge of the photographic department, and who has also been connected with some of the foremost engraving concerns in the country.

American Typefounders Company Increases Capital.

The directors of the American Typefounders Company have offered \$1,000,000 of new preferred stock to the holders of common stock for subscription, at par, at the ratio of one new share for every four held. Payments for the new stock may be made as follows: Ninety-two per cent in cash and eight per cent or \$8 per share, in script, payable June 20, 1913; or a payment of eight per cent in script and seventeen per cent in cash on June 20, and payments of twenty-five per cent in cash on August 20, October 20 and December 20, 1913. In advocating subscription to the new stock by common stockholders, President Nelson said in part:

"I have no hesitancy in advising our stockholders to

exercise this right of subscription and acquire as much preferred stock as their holdings of scrip enable them to secure. The company has paid, for eleven years, without interruption, seven per cent dividends upon its preferred stock, of which this stock will be a part, and has also paid uninterruptedly four per cent a year for fourteen years upon its common stock, and the growth and prosperity of the company leave no doubt of its ability to continue to earn and pay its dividends."

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Engraving and Electrotyping Companies Combine.

The Bay State Electrotype Foundry, one of the pioneers in the electrotype industry in Boston, and the Burbank Engraving Company, which has been in business in Boston to the past fifteen years, have recently been combined un er one management. They announce that they are now in a position to handle all classes of platemaking, from start to finish, under the same careful supervision which has been a distinguishing feature of the two concerns.

Spirella Corset Company Installs Printing Department.

The Spirella Company, incorporated, one of the largest cornet manufacturers in the country, has created a department of printing and supplies through which all purchases of ratalogues, paper-stock, publicity supplies, engravings and office supplies of all kinds are handled. The department is equipped to turn out all of the company's light printing. There is also an auxiliary equipment of three complete multigraphs and a complete rubber-stamp manufactory.

New Kimble Motors.

Owners of cylinder presses will be interested in the new single-phase variable-speed cylinder-press motors recently perfected and placed on the market by the Kimble Electric Company, of Chicago. These motors have been designed to insure the most satisfactory operation of cylinder presses and have the following important features: Strong start-



The New Kimble Cylinder Press Motor.

ing torque; minimum starting current and watts; wide range of speeds and economy in use of power throughout the entire speed range. These motors are guaranteed to show a positive saving in power, especially where presses have to be started frequently, owing to the low current and watts required for starting. This is also a great advantage to the central station as the disturbance to the circuit voltage is reduced to the minimum. This feature permits of the motors being installed advantageously on lighting circuits where motors requiring heavier starting currents would not be allowed.

As compared with a three-phase motor the new motor will save twenty-one per cent of the power when the press

is run at three-quarters speed, forty-one per cent of the power when the press is running at one-half speed, and half the power at three-eighths speed.

The speed range permits fully seventy-five per cent reduction from maximum speed, which affords the press-



Controller and Transformer.

man the exact speed suitable for the particular job on the press. The motor will maintain practically a constant speed on any controller notch.

The auto transformer controller used in connection with this motor has eighteen forward and eighteen reverse speeds. It has two handles, the main operating handle and an auxiliary or safety handle. The latter can not be moved unless the main handle is at the "off" position, and the main handle can not be moved unless the auxiliary handle is at one of the numbered positions. The auxiliary handle may be removed from the controller after both handles occupy "off" position, and when it is removed the controller is double locked, making it impossible to start the press.

The company has prepared a very neat booklet, which gives detailed descriptions of these motors. Cylinder-press owners should write for a copy of this booklet.

Firms Moving to New and Larger Quarters.

Announcements of removal to new and larger quarters coming from all parts of the country indicate clearly that the time is not far distant when the printing industry will be ranked as the leading instead of the seventh industry in the country. We give here just a few of the many announcements received.

The J. M. Huber Ink Company, of Chicago, manufacturer of high-grade printing-inks, has recently announced its removal from 258 South Dearborn street to 732 South Federal street. The new office gives the company increased facilities for handling its growing business, and maintaining its reputation for prompt service.

The Tucker Feeder Company, of New York, has announced the return of its executive offices to the World building, and that one of its automatic presses will be installed for demonstration purposes as soon as the work of arranging the new quarters is completed. The company is also making arrangements for establishing an office and showroom in Chicago in order to handle its increasing business in the Western territory.

The William Thomson Printers' Machinery Company, formerly located in the Fisher building, Dearborn and Van Buren streets, Chicago, has moved to ground-floor quarters at 426 South Dearborn street. The new location

affords ample display room where a complete line of Colt's Armory and Laureate presses will be on display, also parts in stock ready for immediate delivery or shipment. The display rooms and sales offices are very attractively finished and planned, and a cordial invitation is extended to printers, embossers and paper-box manufacturers to call and inspect the new quarters.

Stettiner Brothers, printers, engravers, lithographers and binders, of New York city, in a neatly arranged folder announce their removal to the new Mercantile building, 428-438 West Thirty-third street. Their increased facilities place them in a position to render more efficient service than ever before.

The Chambers Brothers Company, of Philadelphia, builders of paper folding and feeding machinery, has announced the removal of its Chicago office from 524 West Jackson boulevard to 549 West Washington boulevard.

The T. W. & C. B. Sheridan Company, for many years located on Market street, Chicago, has moved its offices and salesrooms to 607-609 South Clark street. The new quarters afford almost double the space heretofore occupied and will permit carrying a complete stock of the entire line as well as an increasing of facilities for conducting a thoroughly modern repair department for both city and out-of-town accommodations. The T. W. & C. B. Sheridan Company has made a good selection both in location and in the excellent manner of designing its salesroom and offices. An invitation is extended to city and out-of-town printers and bookbinders to make the new address a call of inspection.

The Peninsula Engraving Company, of Detroit, Michigan, having outgrown its former quarters has built a handsome new building at the corner of Woodward avenue and Erskine street. While only two stories high it covers considerable ground and is so arranged that additional stories can be added in the future. The building is of reinforced concrete construction, and is designed so as to get full value of the daylight. The offices are splendidly laid out, and are equipped with the most modern conveniences, the furniture all being of full-quartered golden oak. The composing-room, the engraving department and the artroom are on the second floor, and the electrotype foundry and the pressroom are on the first floor. The firm also has a service bureau, located on the second floor, which plans advertising campaigns, writes copy and attends to advertising.

Ninth Annual Convention Associated Advertising Clubs of America.

Preparations are going forward for the Ninth Annual Convention of the Associated Advertising Clubs of America, which will be held at Baltimore, June 8-13, on a scale commensurate with the magnitude and importance of the event. The sessions of the convention will be held in the Armory building of the Fifth Maryland Regiment, which seats fifteen thousand people, and is one of the most admirably equipped convention halls in the world.

The arrangements in progress are being made with a view that this shall be a working convention. While this is true, features for the entertainment of delegates and visitors are by no means being overlooked. The Baltimore club expects the attendance, including delegates and visitors, to exceed five thousand, and ten thousand is not entirely beyond possibility. Attendance is expected, not only from the clubs of the United States, Canada and England, affiliated with the association, but from European countries, from the countries of Central and South America, and even from Asia and Africa. Attendance has been

pledged from France, Germany, Spain and Italy, and other countries of the world.

Foreign delegations to previous conventions of the association were confined to England and Canada. After the Dallas convention had voted for Baltimore as the next convention city, the Advertising Club of Baltimore conceived the idea of making the organized advertising movement as expressed in the Associated Advertising Clubs of America, international in character, with a view to the possibility of making the organization the Associated Advertising Clubs of the World. The Baltimore club laid out its line of activity and publicity accordingly. The first move was the appointment of the Foreign Representation Committee, composed of Herbert Sheridan, chairman; Alfred I. Har, wice-chairman; Edwin L. Quarles, Paul G. L. Hilken, and William C. Robinson.

This committee secured the coöperation of the Department of State, which instructed American consuls in every country of the world to furnish information to publications, trade bodies, agencies, and individuals who might be interested in the convention and its objects, and inviting correspondence with the Baltimore club, with a view to attendance and securing the benefits growing out of the convention.

The deliberations of the convention are to be constructive and educational in the broadest sense. Under this interpretation, advertising is construed to mean not merely payment for a given amount of space, but that sort of publicity that makes for the advancement of civilization through the bringing about of closer social and commercial relations locally, between the people of different sections of the country and between the peoples of different countries.

One of the interesting and instructive features of the convention will be the exhibit of advertising. This exhibit will occupy twenty thousand square feet of wall-space, and will cover thirty thousand square feet of floor-space. Included in it will be an extensive display of advertising as employed by business concerns, not only of the United States, but of the various other nations of the world.

The great spectacular feature of the convention will be the pageant on Monday night, June 9, and the street carnival to follow. John E. Raine is chairman of the committee in charge. This pageant will be unique—the first of its kind in history. It will serve to advertise advertising as advertising has never been advertised. Advertising will stand on its own feet. Living figures will seem to have stepped from the advertising pages of the magazines, and will move down Baltimore streets on floats, not one of which is to cost less than \$200. The figures on the floats will represent nationally advertised trade-marks and merchandise in the life.

The pageant, of probably a hundred or more floats, will be part of the brilliant parade in which all the delegations will march. At the head of it is to be the Governor of the State and his staff, escorted by the "Dandy Fifth" Regiment of Maryland. Twenty bands of music will punctuate the line. All the visiting clubs will be asked to participate, and many will wear uniforms or emblems characteristic of their respective States. It will be an impressive spectacle, never to be forgotten—a thing that will be talked about for many days, and the children—the youngsters of to-day, the buyers of to-morrow—will be impressed mightily.

Thirty leading Baltimore churches of various denominations have offered their pulpits for lay sermons by distinguished advertising men on the morning of Sunday, June 8. Nineteen divines attended one of the mid-week luncheons of the Advertising Club of Baltimore, and all

announced their willingness to give up their pulpits on the morning of that day. Offers from others came by mail. Baltimore preachers are alive to the value of advertising as a factor in the promotion of church attendance, and there has been an almost unanimous willingness on the part of the ministers of the gospel to get together with the advertising men for the promotion of the spirit indicated by the slogan of the National Association, "Truth in Advertising."

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On the afternoon of Sunday, June 8, there will be a great mass-meeting, addressed by President George W. Coleman, of the National Association, in Druid Hill Park, perhaps the most beautiful natural park in the country.

The Advertising Club of Washington proposes to entertain the delegates on Saturday, the 14th, and a number of the railway lines are preparing post-convention side trips to various points of interest of the eastern seaboard and the southern States.

Automatic Consecutive Numbering Perforator.

One of the most useful machines for perforating placed on the market in recent years is the automatic consecutive numbering perforator manufactured by the American Perforator Company, of Chicago. This machine is remarkable for its simplicity of construction as well as for its reliability and the amount of work it can turn out. It will perforate through a number of sheets at one time, the numbers changing consecutively and automatically with each perforation. When desired these machines can be equipped so they will perforate a date or other information at the time of numbering. Many ways in which they can be used to good advantage will suggest themselves. Detailed information regarding this machine may be obtained by applying to the American Perforator Company, 631 West Jackson boulevard, Chicago.

Daniel Baker New Manager Graphic Arts Board of Trade of Toronto.

The well-known estimator, cost and efficiency expert, Daniel Baker, who recently resigned from the office of estimator and editor of the *Bulletin* of the United Typothetæ of America to take up the work of manager of the Graphic Arts Board of Trade of Toronto, was extended a cordial welcome by the members at an open meeting and banquet held in his honor on May 1.

Dinner was served at 7 o'clock with fifty at the tables; comprising a representative gathering of printers and the allied trades and a few customers. Entertainment was afforded by some clever musical stunts by E. Jules Brazil, and several excellent vocal selections by Arthur Brown.

President Clarence James introduced Mr. Baker with a few well-chosen remarks and closed by saying that he was the fourth manager they had imported from the States, and that all of them were still in Toronto.

Mr. Baker was enthusiastically received and made a short address, stating that the objects of the board were the education of the printer and his customer in business principles and the square deal, and invited the customers present to prove it by coming to the office for help in making up their specifications, and in their differences with the printers.

The feature of the evening was the paper on "Engravings as They Come to the Printer from the Customer and the Engraver," by H. O. Edwards, which was followed by an interesting discussion by Messrs. George Brigden, James Wilson, Atwell Fleming, C. W. McDermott and others.

Mr. Baker has been closely connected with the work of The Inland Printer, contributing a number of valuable articles on the subject of which he has made a special study, and on which he is recognized as one of the leading authorities. The Inland Printer extends its best wishes to Mr. Baker in his new field and its congratulations to the



Daniel Baker.

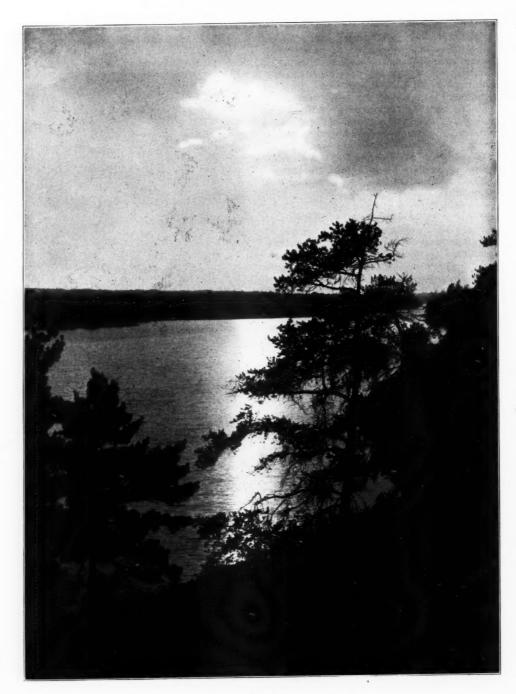
Graphic Arts Board of Trade on securing a man so well fitted in every way to take up the responsibilities of the position.

J. M. Cox, Candidate for Consul-General to Winnipeg.

Jeremiah M. Cox, president of the Chicago Typesetting Company, and well known to the craft in the city of Chicago, has filed his application with President Wilson for the position of Consul-General to Winnipeg, Canada. Mr. Cox has received the indorsement of the Ben Franklin Club and the Machine Composition Club as well as a number of political organizations with which he is associated. He is well qualified for the position, having been admitted to the bar of Illinois, and should he receive the appointment it will be a source of gratification and pride to the printing industry of this city.

Typesetting and Typecasting Machines on Canadian Free List.

Of interest to the craft in general and perhaps more especially to the makers of typesetting and typecasting machines, is the announcement that the duty on all machines of this class entering Canada has been entirely removed. This was one of the recommendations in the budget recently introduced in the House of Commons by Hon. W. T. White, Minister of Finance.



PEACE.

Photograph by R. R. Sallows, Goderich, Canada.



BY BERNARD DANIELS.

Cost Versus Efficiency.

In the study of costkeeping and its results we often l_0 sight of the real reason for costkeeping — that is, the reducing of costs so that we shall be able to sell our goods and service at the established market rate and make a fair and reasonable profit.

The first effect of the establishment of a correct cost system in a plant is the finding that some of the work has been done at a loss; and this will be so even when the total business has been showing a desirable profit; conversely, it will also be found that some other jobs have been billed at prices that are unreasonably high, while others have been correctly priced.

Naturally, the first impulse is to raise the price on the losing work or let it go and thereby increase the total profit; but good judgment will suggest that you first determine whether the cost first found is correct, according to the average of well-managed plants, and for this reason cost experts always advise the beginner in costkeeping to use the average found by others until his own system has been in use long enough to give him a correct average of his own.

And right here is where many printers have made a most serious error by keeping up the cost system until they found that their average cost for six months or a year was the same or a trifle lower than the average and then letting the record get behind and finally dropping it altogether and using the average. This lost them the most valuable part of costkeeping — the incentive to greater efficiency.

One of the most important items on your monthly report of the findings of your cost system, next to the price per hour for each operation, is the percentage that your nonproductive hours bear to the productive hours. This is a point that is not given the attention it deserves, for the productive percentage is the gage of your efficiency—or at least one of them. It shows whether you are overequipped with men or machinery, and whether you are working them to the best advantage; and the cost per hour and percentage of productive hours will most probably fluctuate in opposite directions—as one goes down the other will go up.

Another gage upon your efficiency will be the product per hour—a high product showing good management and a low product the reverse.

These two items together will be the test of your efficiency, and as they show higher results your cost per unit will be lower and consequently your profit greater when selling at average market rates.

This part of the cost-system work is more important in reality than the mere keeping of the cost of the individual job, for it gives the manager or proprietor the key to his business and enables him to trace the leaks and stop them.

Then again the higher the efficiency the lower the cost and the greater the profit, and the lower the efficiency the higher the cost and the less the profit. This higher efficiency consists in getting a larger proportion of productive hours, and as near the maximum as posible, while getting also as near the theoretical output as consistent with quality.

A study of your cost records from this standpoint will show you where to make changes and why; will show which machines and men make money and which you should look after and see that they are given the proper work or replaced with more efficient, or dropped altogether in the case of overequipment.

Take your last month's 9-H report and study it with this thought in mind: Cost is in inverse proportion to efficiency.

Deliveries.

An inquiry from one of our readers in regard to the charge for delivery in an estimate suggests the thought that too many printers regard this subject in the light of a necessary expense to be kept down to the lowest amount possible, which is a very serious error.

The large department stores in the big cities have built up their businesses on the service rendered, and not on price as you may at first infer, and one important point in their service is the delivery. The small store in the residence section can sell many things as cheap or cheaper than the big store downtown, but when it comes to delivering the goods the big store, with its systematized service and regular routes, has them beaten to a finish and gets the business.

Here is a lesson for printers who would be successful. Make your delivery service a part of your advertising department; make it a rule that your product is delivered when promised and in good condition. For instance:

Adopt a uniform style of package—color of paper, style of label, kind of twine and method of tying, and be sure that it makes a neat attractive package. Always have a regular unit of division where a job can not be all packed in one bundle or case, as 250, 500 or 1,000 to the package, or in case of bulky goods 50 or 100, and have the number contained marked on each package.

A little time spent in teaching your wrappers to make neat, square, uniform packages will bring good returns.

And if you can have them delivered on regular routes, at specified hours, by uniformed messengers, you will have accomplished much from the advertising point of view.

Yes, all this will cost money—a few cents per package—and the cost must be added to the price of the work; but you will find that you will have less kicking about it than you have now, and it is a peculiar psychological fact that the man receiving goods in a neat, attractive package is less apt to complain about the real faults of the goods than he would be if he received better goods carelessly delivered in slovenly packages.

Just try this out; you have three chances to win and one to lose. It will improve your own delivery department, and there will be less spoilage both of goods and wrapping material; it will allow you to add more to the price than the extra cost of delivery, for people generally will pay for style; and it will prevent kicks and claims.

How Many?

The other evening in passing a moving-picture theater our attention was attracted by a sign over the ticket-office window just at a height that would make it impossible for any one to approach the ticket-office without seeing it; it was brilliantly illuminated and gorgeously colored and contained but two words, yet it saved a lot of time and effort. Those two words—"How many?"—saved the time of the ticket-seller and enabled her to pay strict attention to one thing—selling tickets.

As we passed along the thought came into our minds that many printers should have just such a sign in their pressrooms for the purpose of saving time and money in the whole plant. Who has not seen places where the pressroom has been managed on the rush and hustle plan until the very atmosphere seems to pulsate with the idea, "How fast?" and everything seemed to be interpreted into the number of revolutions per minute in a vain attempt to make the wheels go round faster?

Suppose now you take down that sign and hang up one which asks "How many?" and encourage the feeling throughout the plant that it is not so much speed but product that counts. Did we hear some one way back in the corner say "Same thing"? Well, he has another guess coming to him.

The pressbuilder has sold you your machines with a guarantee that they can be run at certain high speeds, and they can; but not by every feeder or pressman. Only the other day we visited a pressroom where everything seemed just jumping along at a rush speed, and we remarked to the foreman about the high output he must be getting and were surprised by the lowness of the average figure he mentioned. Then we timed some of the machines and found that they were missing from twenty-five to thirty per cent of the impressions, and others that were missing ten to fifteen per cent. Hardly a press in that whole room — there were twelve — was being fed as fast as it was running.

In further conversation with the foreman we learned that he had the presses speeded up because he was not getting the right output, and guessed the feeders had not become used to the speed, as he was not getting any more product.

Then another plant was visited where efficiency was sought, and as we entered the pressroom and looked around we saw that the presses were running slow as it seemed to us, but careful observation showed that no tripping was taking place, and a request brought out the information that the average product was almost twelve per cent higher than in the rush shop.

The best speed to run a press is that at which it can be fed without missing more than three or four impressions to the hour. It may seem to be too slow, according to the promises of the pressbuilder, but it will prove the highest economy, according to the efficiency records of your cost system.

Let your motto in the pressroom be "How many?" and not "How fast?" Be guided by the number of completed sheets at the end of the hour rather than the number of revolutions of the fly-wheel per minute. You are selling printed sheets and not speed records, and your customer is only interested in the speed as a club to knock your price.

Inside the Plant.

Many printers seem to lose sight of the fact that it is inside the plant that we really make money in the printing business, and put it up to the salesman that he is not getting high enough prices. Occasionally this is true, but more often the fault is inside the office or the plant.

The salesman should know the cost of the goods he has to sell, and then if he is a real salesman he will get a profit on that cost, and it is unfair to him to expect him to do anything but serve his customer to the best of his ability as by that means only can he secure the confidence and continued patronage of his customer. But it is also just as fair and right to expect him to maintain the prices of his employers and give them service by getting correct, accurate and detailed instructions and good copy for every order he brings in. There is a coöperative service between the house, the salesman and the customer to which each must contribute his share if the transaction is to be mutually profitable. So much for the salesman.

The house, the firm, or the individual employing printer, owes it to the salesman and the customer to so conduct hi business that when the job is completed he will be able to show an accurate and complete record of the cost of the material purchased and work performed on the job as a basis for making the selling prices.

The customer—that is, if he is an honest business man—expects the printer to make a reasonable profit on his work and knows also that the salesman's service is a part of the cost of the work; but he also expects that proper methods of management will keep that profit and those costs within reasonable limits.

What would you think of a man who tried to sell carpets without a yard-stick, or sugar and flour, etc., without scales? Yet that is what you really ask of your salesman when you send him out to sell printing made in a plant without a cost system.

As stated above, "in the plant" is where you should make your money. You are selling "time," and should work with your salesmen to sell all you buy, and you must do it like the farmer or commission merchant — while you have it, for it won't keep over. All that you lose adds to the cost of what you sell, and therefore you must exercise judgment in not buying more than you have orders for. Here is where inside management makes good in providing for the sale of every hour purchased, and in purchasing no more than can be sold.

Remember this: Give your salesman a price that covers cost and his selling cost, and share with him the profit he makes over that amount, and you will not have cause to "call him down" for selling too low.

But be sure you give him the right price. You can't do it unless you have a standard cost system at work in your plant.

Brains in the Workrooms.

Not long since one of the most successful printers in the Middle West confided to us that he felt a large amount of his success was due to encouraging his workmen to use their brains in their work. That cultivation of the brains of his employees had made him a better printer than he could ever hope to have become alone. "But," he said, "I did the encouraging and kept tab on the results, for the usual thing is for a compositor, pressman or bindery employee to think out some method of doing a thing; use it once and then forget all about it and have to struggle with it again next time the same trouble comes up."

One way to cultivate the brains of your employees is to encourage them to write down any unusual way of doing a

thing they may discover, and put it in the job envelope or a special box for the purpose, and to give a small reward for the best new one each week or month, allowing a committee of employees to judge the matter after having the whole thing referred to them either by reading or by posting it in the workrooms. Personally we believe in posting all the suggestions that are really new and good enough to go before the committee, as you thus educate your entire force of workmen, or that portion of them who are subject to education, and gain greater benefit by their increased ability.

Another way is to encourage your workmen to experiment in new ways of doing things by affording them the ficilities for experimentation whenever they present a plausible idea. This, however, does not mean to pay good nen to waste time, but only to encourage originality within reasonable limits, and to a point that does not interfere with efficiency.

The office that would lead in the general contests for good orders must needs experiment some on its own account, and many of the ideas suggested by the men for a particular job will lead to experiments that may result in some special process of great value as a time-saver or a producer of a specialty.

You are paying for labor and enough brains to make it effective in your workrooms, and the encouragement of a little originality and extra brainwork by a small premium may prove your best investment.

The Weak Spot in Estimating.

From the numerous estimates that come to this desk for examination and criticism we have determined the real weak spot in the printerian estimate is in guessing at the cost of composition.

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Printers, as a rule, agree on the allowance for spoilage and oversheets, even if they do not always put it into the estimate. The majority of them have a fairly correct idea of the time required for make-ready and running of the various classes of presswork, thanks to the education given them by the price-lists so freely circulated by the various printers' organizations; but when it comes to composition they act as though they had never seen the inside of a composing-room.

There is absolutely no excuse for this, as the amount of work done by the compositor can be as readily averaged and classified as that done by the pressman and feeder—it only needs some pioneer to take up the work and get one of the larger associations interested in it to produce just such a scale as is now generally accepted for presswork, for the jobs in the pressroom are no more alike than those in the composing-room. The presswork scales have had the effect of producing greater uniformity and simplifying the estimator's work, and many fellow them implicitly.

But when it comes to making an estimate on composition (either from reprint or manuscript copy) the estimator completely loses his head, makes a wild guess; guesses again that the customer won't stand for it, or that Smith, or Brown, or Jones would not estimate as much; reduces it to a ridiculous point, and finally, in desperation, puts down something and could not tell you why he did it.

The tendency of the times is to educate the public to appreciate the market value of printing, and the good work is progressing more rapidly than most printers realize; and the next step is to build up this weak spot in our estimates and formulate scales for composition so that printers will give more uniform estimates on it.

This is not as hard as it seems at first. When the first presswork scales were considered and the work of collect-

ing the data for them begun, the writer remembers the jibes and jeers that were heaped upon the committee having the work in charge and the prophesies of failure; but to-day these scales are generally accepted.

It only needs a pioneer to lead the way and develop just such scales for composition, composed of about seven classes with ten or twelve subdivisions in each class for page sizes, or more if needed. Two or three writers on the square-inch system of measurement have almost reached it, and it is certain that it will be accomplished in the near future. All that is necessary is the collection of a sufficient number of samples with correct time-records from offices known to have cost systems, and the sorting and classifying of them and the tabulation and averaging of the result. Oh, yes, there would be a lot of work attached, and such work ought to be done by some of the big printers' organizations for the benefit of - their members, who pay the bills. It may be, but we fear the need will not be supplied until some one with the "red blood" of a pioneer "starts something."

This thought is given in the hope that our readers will discuss it through these columns, and thus prepare the way for the work. Let us hear from you.

Short Studies in Costs.

The printer who is interested in costkeeping and desirous of doing something to improve himself in the work and rendering the system in his plant more effective, should take up a series of "short studies" in cost by taking one class of work and by analyzing the job-sheets see just how the cost of that class is made up and where there could be a saving made by a different method of handling or a better arrangement of facilities in the workrooms.

For the first study it would be wise to take up the class of which you do the most, because there will be more records and it will be easier to get at the details, and as you progress you can take up the class of which you have fewer jobs and on which you often lose money. From this latter you can learn why some things can not be done as cheaply in your plant as in some other, and then determine whether you want to do an occasional job at a loss for the other work it brings or whether you could more wisely and profitably turn over such orders to some competitor who is specially equipped and who will allow you a margin on it.

Such short studies may lead you to the discovery that it will pay you better to specialize on one class of work rather than try to do everything that is offered, or it may lead you to merely drop one small class and continue a number of others

Such self-examination and diagnosis of your business is along the lines that have made the so-called "big business" of which we hear so much. That is, the applying of the remedy to the faults found in such self study has been the means of their growth.

Satisfaction - Stagnation - Death.

Rather a gruesome ending to such a cheery beginning, you will say; but stop and consider the matter for a few minutes. As soon as a man is satisfied with his present achievements he begins to let up on his hard work, his ambitions cool down, and he ceases to advance. Standing still is stagnation and stagnation is really retrogression, for even though it were possible for his business to stand still — which it is not — the world would keep on its march toward bigger and better things and leave him far behind; and being left behind he soon falls into the quicksands of forgetfulness and the result is death.

Not at all overdrawn, as any one can positively assure

you who has visited many of the print-shops that have remained just about as small as they were twenty years ago and are away behind the times. Of course there is hope, so long as life exists, that some one will drop a mental dynamite bomb into the thinkers of their proprietors and wake them up before it is too late. Hence, this was written.

Wake up and get a hustle while there is still time.

Where Responsibility Belongs.

Have you ever noticed that when an accident happens or a job fails to be ready at the promised time there is always a great many excuses framed up and considerable attempt to shift the responsibility upon some one else? Of course you have, and most likely right in your own plant. But have you ever stopped to consider that the existence of such a state of affairs is an evidence of your own bad management, and that the real responsibility should rest on you?

Accidents will happen, and an accident may delay some certain job beyond its appointed time; but the majority of accidents are preventable by proper periodical inspection of the condition of each machine in your plant, either by you or some one whose duty you have made it to attend to the matter, and that weaknesses and breaks do not occur suddenly or without previous warning, and the job with a date or promise should never be put on a machine known to be liable to break.

A weekly inspection in a plant having forty-two presses reduced the repair bills to less than a third of the amount per year prior to the installation of the system, and prevented accidents to such an extent that only one occurred in four years. The cost of inspection was three hours per week of a good pressman—about \$80 per year—the saving over double that amount in machine-shop bills besides the saving of actual running time, and the fact that confidence in the condition of the machines enabled them to be run faster and thus increase the output.

The next time you have an accident—no, don't wait for an accident; start right now and have your machinery inspected regularly each week, and all loose nuts and bolts tightened up and all worn ones renewed as soon as dis-

Yes, it will cost something the first few weeks; but it will all come back. And right here let us say that — if you do not do it — you are assuming a responsibility that you do not have to and are forcing on your workmen a risk and burden which they have no right to assume.

Why Fool Yourself?

In going over the cost system of a young printer recently we found he was constantly on the lookout for something that he wanted to leave out, and it was only by repeatedly showing him that every cent expended must appear under some heading in his ledger, and that any legitimate charge he left out of one department would only be either carried to another department and thereby increase its cost or be carried to general expense and increase the cost of every department in a lesser degree, that we convinced him of his error.

He seemed to feel that if he could only unload the pressroom and bindery he would be able to make more money. But he was losing sight of the fact that the law of supply and demand would bring to him the largest amount of the work which he did at or below cost, and carry away from him that which he charged too much for. Therefore, if he unloaded his pressroom and loaded his composing-room he would soon find his plant filled up with

presswork at the lower price, while the composing-room would be comparatively idle, and the hour cost go higher and higher.

He would lose the work consisting largely of composition and get that in which presswork was the greater item. On the contrary, if he carefully charged to each department all that belonged to it he would have a well-balanced cost and work would come to him normally and the plant be kept more even in activity.

This same thing applies also to the bindery, and is one of the reasons why many printers say that they are compelled to keep their own pamphlet binderies, because they can not get the work done outside. Ask any pamphle binder in a large city, and he will tell you that the only reason he keeps his prices so low is because of the competition of the printer with a bindery, who figures so close that he can not afford to give the work to the binder and pay costs of handling between the shops.

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Every printer who runs a bindery should bring it under the cost system and find out just what his work actually costs. It is no more trouble than it is to get the cost in the composing and press rooms - in fact if that department is properly managed it is less trouble. All you have to do i to keep the cost of the time of the hand-workers and the amount of product; and where machinery is used, the cos of the machine and the operator just as in the pressroom This matter has been beclouded by an attempt to simplify it into classes of labor and ignore the machines, but that is a great mistake, and really makes it harder to handle. Machines of similar cost may be grouped in classes — that is, small machines costing from \$150 to \$250, such as stitchers, perforators, punches, etc., requiring one girl to operate them, may be grouped and the hour cost averaged; and machines like cutters and small folders, costing from \$750 to \$1,000, may be grouped, if the cost of operation is similar - say a man and the usual supplies of oil, tapes. repairs, etc. Such a method of figuring will greatly simplify the cost-keeping in a bindery.

But one of the most important records that can be kept in this department is the record of production per hour. There is a terrible misapprehension among printers as to the capacity of bindery machines and bindery operatives, and it will take considerable education to overcome it. The first six months you keep bindery-production records you will meet with some big surprises and perhaps disappointments.

To go back to where we started for a few words: Do not be afraid of a little extra clerical work that may be required to charge every possible item to the department using it. The ideal cost method would be the one that actually charged every item to some productive department or operation, and left nothing to be divided as an overhead burden; but the cost of such bookkeeping would be prohibitive, and we must be content to carry as many charges as possible to direct department expense and as few as possible to general and office expense, remembering also that each department must be charged only with those really belonging to it. How can you determine? By deciding which department or departments are benefited by the particular expenditure under consideration or which will use the material it represents, and dividing the charge in that proportion. It is as easy as a b c if you only look at it as a proper sharing of expense, just as if several boys bought a basket of apples and some took three, some four and some six, and when the apples were counted it was found that there were twenty, and the basket had cost 40cents, making 2 cents for each apple; then the boy with three pays 6 cents, the one with four 8 cents, and so on.

Apply this to your miscellaneous items and split them up and see how low you can bring your overhead in your next cost statement.

How Specializing Reduces Cost.

One who knows something of the costs in a printingplant doing general commercial work is sometimes greatly surprised at learning how some specialist is making real money at prices that seem to him to spell ruin.

Quite recently this was brought to the fore by a correspondent who asked us to help him with a customer who di puted his bill for \$10 for six thousand labels (three thousand each of two kinds) printed on gummed paper in two colors, the trimmed size being 2½ by 1¼ inches. He had set six borders, which were one color, and one of each ladel, and made two electros of each. This gave him a run of one thousand impressions of each color. His costs ran something like this:

Stock, 2-20 ream 20 by 25 gummed paper	\$	0.60
Cu ting before and after printing, 1/2 hour, at \$1.00		.50
Composition, 6 borders and 2 labels, 5 lines each, 21/2 hours,	at	
31.20		3.00
Lock-up for foundry and press, % hour		.90
4 electros, at 20 cents		.80
Male-ready, 2 forms, and wash-up, 11/2 hours, at \$0.90		1.35
Running 2,000 impressions, 21/2 hours, at \$0.90		2.25
Ink		.30
Delivery		.15
	\$	9.85
Add for profit, 25 per cent		2.46
Correct selling price	.\$1	2.31

That is the way he figured it and his heart failed him, and he was afraid to make the charge. He argued like this. It is only recently my costs have been running up so high, and possibly they may be a little too high. So he billed it at flat \$10, feeling that he would be lucky to get his cost back.

Naturally the customer kicked good and hard and said that he could have bought just as good from a label house for 50 cents a thousand, making only \$3 for the lot, and to prove it showed the price-list of the label man. Of course, the mistake our printer made was in not telling his customer that such work could not be done in the ordinary shop for the same price as asked by the specialist.

Then he came to us to ask how it was done. Here is the story as the label specialist gives it:

"We never print less than a form 12½ by 20 inches, on a sheet 13 by 21 inches, and for this we have the borders' made up and, often, the borders printed in advance, as we make only standard sizes. The orders are held until we have enough to make up a sheet of eighty labels 2½ by 1½. It takes about a day and a half to set up the eighty labels and place the lines in the form, which is always ready. It takes a little over a day to make ready and run two forms. We have our inks and paper made special, and keep our pressroom in the best condition to run such work and stock. Our men do nothing else, and become very expert all along the line. Here is about the way it figures up, and these figures are high rather than low:

1	Ve	t Cost.
Stock, 3 3-20 reams, 21 by 26, gummed, at \$4.00		\$12.60
Cutting before and after printing, 5 hours, at \$1.00		5.00
Composition and lock-up, 15 hours, at \$1.20		18.00
Make-ready, 2 forms, 15 by 22 press, 4 hours		4.00
Running 6,000 impressions, 9 hours		9.00
Ink, 3 pounds, at 80 cents		2.40
Delivery in various lots		10.00
Total cost, delivered by mail		\$61.00
Add 25 per cent for profit	٠.	15.25

This gives eighty lots of labels of three thousand each and makes a total of two hundred and forty thousand labels, which the specialist sells for 50 cents per thousand, or \$120 for the lot.

Of course all this difference is not profit, as the specialist has to make and circulate his catalogue and samples and do considerable advertising; but he does make a good profit at these seemingly ruinous prices because he saves considerable labor by being a specialist. It will be noted in his figures above that there is no allowance for the border form which was kept standing, but it will wear out, and standing forms should be charged for.

Now, we can not all be specialists on labels, or cards, but we can recognize the fact that we can not expect to beat a man at his own specialty and let him help us by doing that work for us, as in most cases the customers will be willing to pay us a little more for handling the orders. One label specialist in an eastern city does nothing else but gummed labels, and employs thirty people and has had a lot of special machinery built. His prices are even lower than those we have just given, and yet he has shown the writer where he is making a profit of nearly forty per cent on his work, with almost no risk at all, as he insists on cash with the order.

Simply an application of scientific management and the elimination of the unprofitable jobs while hunting for and getting the more profitable according to your equipment. You may not be able to follow it literally, but the lesson is here.



TIME.
From the Historical Collection of H. W. Fay, De Kalb, Illinois.

To keep just track of where I go Entails vast thought and pains: Who follows close, the secret learns And thus his increase gains.



Pacific Coast Employing Printers' Congress.

No efforts are being spared to make a big success of the cost congress which will be held at Seattle, Washington, July 14-17. Many features of entertainment are being arranged so that all who attend will be assured an enjoyable as well as a profitable time. Talks and discussions on matters of vital importance to the trade are on the business side of the program. Employing printers in this section of the country will miss a great opportunity if they fail to take in this congress.

Illinois Printers' Cost Congress.

The printers of Illinois are to hold a cost congress at Springfield on June 13 and 14, and from present indications there will be a large attendance from all parts of the State. The printers of Missouri are also interested, and the members of the St. Louis Ben Franklin Club have consented to coöperate with their Illinois brethren in making the meeting one of profit to all who attend.

The study of what it costs to do business will be the principal topic and an interesting tentative program which has been prepared at this writing indicates that all who

attend must benefit from every standpoint.

Governor Dunne has promised to be present at the opening exercises and Mayor Schneff will welcome the printers on behalf of the capitol city. The program will include addresses by President W. J. Hartman, of the Ben Franklin Club of America; President Warren Skinner, of the St. Louis Ben Franklin Club; J. C. Adderly, of the Ben Franklin Mutual Casualty Company; the State Printer Expert, Earl R. Britt, of St. Louis; Julius Kirchner, Chicago; R. F. Welsh, Chicago; Harry Knotts, Illiopolis; R. T. Deacon, of St. Louis, and others.

There is to be a dinner on the evening of the 13th at the Leland Hotel, which will be the headquarters of the convention, and on Saturday, Secretary E. E. Sheasgreen, of the Ben Franklin Club of America, will conduct a cost school, whereby all who attend can benefit by actually taking part in operating a cost system. This has operated so well at other congresses that the committee has determined to try it at Springfield.

Eighth Annual Convention of the Federation of Trade Press Associations.

President H. M. Swetland, of the Federation of Trade Press Associations in the United States, has announced that the eighth annual convention will be held at the Hotel Astor, New York, September 18-20, 1913. The Federation includes the New York Trade Press Association, the New England Trade Press Association, the Chicago Trade Press Association, the St. Louis-Southwestern Trade Press Association, the Philadelphia Trade Press Association and a number of unaffiliated publications, the total membership being two hundred and thirty-six, representing over seventy-five different trades, industries and professions.

President Swetland has appointed as chairman of the Committee on Arrangements, William H. Ukers, editor of the *Tea and Coffee Trade Journal*, who, as president of the Grocery and Allied Trade Press of America was largely responsible for the highly successful grocery trade-press convention held at the Hotel McAlpin, New York, last Janu-

ary. Mr. Ukers is arranging a program for the Federation convention which will provide papers and addresses on topics of interest to manufacturers, sales managers and advertising men, as well as to trade-paper editors and publishers.

Two sessions will be held daily. There will be editorial, circulation, advertising and publishing symposiums under competent leaders. Many of the leading editors, business managers, buyers and sellers of advertising and authorities on modern merchandising methods will take part.

On Friday afternoon, September 19, there will be a mass-meeting with addresses by representative business and professional men, on subjects of timely interest to editors, publishers and advertisers. Distinguished guests and worth while speakers will be at the annual banquet, which will be made a memorable social occasion.

Invitations are being extended to manufacturers, sales managers, advertising men, trade-paper publishers and all others interested in the idea of business promotion through trade-press efficiency, which is to be featured at the convention.

The Kentucky Cost Congress.

The printers of Kentucky were given an opportunity to think back over the past years and imagine they were once again enjoying the care-free schoolboy days when they met at the cost congress in Louisville on April 22 and 23, and were seated at tables, given pencils and tablets, and with cost experts as teachers, worked out the problems of cost-finding.

After the preliminary business had been disposed of the sessions were devoted to round-table discussion led by R. T. Porte, of Cincinnati, Ohio. The subject for the first discussion was "Time." Methods of recording, tabulating and dividing the time necessary in the production of printing were explained thoroughly and numerous questions were satisfactorily answered.

The subject of the next discussion was "Expense," and methods for distributing the various items of expense and arriving at hour costs were demonstrated. "Advanced

Cost-finding" was the next subject taken up.

The Entertainment Committee had prepared many features, including banquets, side trips, visits to the various plants of the city, and an inspection of the mills of the Louisville Paper Company where the processes of papermaking were explained in detail.

The following officers were elected for the coming year: President, Wade Sheltman, Louisville; first vice-president, R. L. Elkin, Lancaster; second vice-president, J. W. Mobberly, Owensboro; third vice-president, Lucien Beckner, Winchester; secretary-treasurer, T. L. Briggs, Glasgow.

Printers' Get-together Dinner at New York.

The get-together dinner tendered to all employing printers by the New York Chapter No. 1, Order of Pica and the New York Printers' Supply Salesmen's Guild, at the Savoy Hotel, on Friday evening, April 25, 1913, was pronounced by all present to be a huge success. The three principal speakers of the evening were Robert W. Nelson, president of the American Typefounders Company; Col. Philip T. Dodge, president of the Mergenthaler Linotype Company and the International Paper Company, and Joe Mitchell Chapple, editor of the National Magazine, who spoke on the subject "Uplift" in place of Judge Charles F. Moore, coursel for the American Paper and Pulp Association, who was unable to be present.

Short talks were made between the courses of the dinner by Harry Cochrane, manager of the Exposition; Frederick Alfred, of the New York Typothetæ; Charles Francis, president of the National Printers' League; William J. Hartman, president of the Ben Franklin Club of America; C. Frank Crawford, president of the New York Master Printers' Association; S. Evans Clark, secretary of the Chio Printers' Federation; and Charles G. McCoy, of the Order of Pica.

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Following the dinner Toastmaster John Clyde Oswald i troduced the first speaker of the evening, Robert W. Nelson, who said in part:

"I have attended these gatherings of the Typothetæs and Ben Franklin Clubs — innumerable gatherings, and they have done a great deal of good — coöperation is a great thing. But gentlemen, you will never have absolute cooperation until you can have an organization which every one can join.

"We will never have absolute coöperation among all industries—the printers, the supply men, the printing-press men, the inkmen, the papermen, the bookbinders and the electrotypers until we have one central meeting-place where every time any one comes to New York, no matter where he comes from, he will naturally go there. I tell you it will bring about greater coöperation and do greater good to the entire industry if we have some place like that. There ought to be five thousand members and some place where we could all get together.

"None of us are such bad fellows even though we do look a little askance at each other; but now we are all meeting here, and there is coming about a unity of spirit—an entirely different feeling; and gentlemen, in my judgment, the thing that will bring coöperation is a place where all connected with the graphic arts can meet together at a nonpolitical, nonpartisan club, not in the interest of any particular organization, but one great central gathering place, one great National Graphic Arts Club."

The next speaker called on was Philip T. Dodge. In his address he said:

"I think that this association is of inestimable value; it breathes the spirit which dominates this age; the spirit of fraternalism, the spirit of helpfulness, the spirit of brotherhood — not one of antagonism and animosity. It is a thing which is sweeping over the world, and it is one of the things which in different places and in different forms is making the world a better place to live in and is lifting mankind up out of the position — particularly the laboring class — they occupied a century ago.

"The whole tendency of the times is to be helpful, to assist one another, to help one another up the scale. We see it not only in America but the world over; we see it not only among individuals and in the trade organizations, but we see it in national matters as well.

"And now there is no place in the world after which the Americans can pattern better than that of Germany. In Germany they have a Master Printers' Association of five thousand members, representatives of every portion of the printing trade, in which all of them take a very active part. They get together in the conventions nationally and in their local conventions, and there exchange ideas; they do everything they can to help each other; every man communicates all that he knows to every other man; all the secrets of the German office are given freely to the entire craft, and they do a number of things which I think it would behoove you to imitate in this country. They have trade schools, they have libraries, they have a splendid apprenticeship system, a system under which the boys are taught every branch of the printing trade.

"Now you find among the German printers that they are compositors, and skilful compositors; that they are pressmen; that they know color-printing; that they know

type printing, lithography, all the things that enter into that trade. It is a fact - it is an admission Americans do not like to make - but the truth of the business is that the average printer of Germany is a more intelligent man, a more thoroughly educated man, a better all-around printer and a more competent printer, than the average man that you find in the American office. Now gentlemen, that is a condition of things which should be emulated in this coun-It is for you, gentlemen, through your organization, to study those questions and develop them in this country - to train young men who are thoroughly skilled in the printing art. It is no longer a craft - it has become an art. And as we advance in every direction the printing of to-day is as far superior to the printing of fifty years ago as that which we will have fifty years hence will be superior to that of to-day. Typography is improved, presses are improved, there are constant increases in new methods and bigger presses are being built. There will be a marvelous development inside of the next ten years. The air is charged with these things, which are as yet in an experimental stage. I know myself of no less than half a dozen things which will be revolutionary in the printing art in the course of the next ten years. It rests with you, gentlemen, to encourage, to develop these things, to educate these young men so that they will be abreast of the times and will know the best of everything.

"There is another thing in which you may well emulate the Germans and the Europeans in general, and that is in having an efficient and reliable cost system. If you will go into the offices of Europe, and particularly the German offices, you will find that the cost of their product is not a matter of guesswork; it is a matter of theory; prices are not based upon incomplete and inaccurate facts or figures. I believe that one of the greatest troubles of the printing industry of this country to-day is that you do not get sufficient money for your work, and it is your own fault that you do not get it. If you adopt this spirit of cooperation, if you will stand together and maintain your prices, if you will fix your prices where they ought to be so that you can have an adequate return for your labor (the public must have the printing and it will pay you for it), there will come to the trade a great prosperity; and it will be your own fault - you men in the organization - if you do not bring this about.

"It is because of unfair competition, because of prices made in ignorance, because of prices made not in a brotherly and friendly way but in a spirit of rivalry — that you are failing to get the money you should have for your product."

The last speaker of the evening was Joe Mitchell Chapple, who paid high tribute to the printers of the country. In part, he said:

"We little realize the wonderful improvement in the last ten years in print-craft. We have with us to-night gentlemen who have made that possible, as no printer could do what they have to do without the tools; the tools have been furnished us, and those tools given us through the American Type Founders Company and the typesetting machine of Colonel Dodge have made the great printing business of this country leap by bounds from the twenty-fourth to the sixth most important in this country.

"To-day the printing business is recognized in the commercial world as a real and a substantial manufacturing enterprise, but I can remember the time—I am not very old—when everybody sneered at the poor printer. I have gone without my wage envelope—the ghost did not walk that week—the ghose was too weak to walk that week—but those are gone features now—whoever heard of a

printing-office that would not meet its weekly pay-roll the same as that of any other manufacturing institution?

"I think that if Abraham Lincoln were alive to-day, and were to utter another such message as was delivered upon the battle-field of Gettysburg — 'four-score and seven years ago'—that he would pay his first tribute to the splendid efficiency and valiant service of the American printer who has taken the place of the American volunteer. And to-day I believe the American printer, through

end in en, the representative of an earlier an. We do not say tellen, still less tellan, but simply tell. Our nouns have discarded the a or e or u in which many of them terminated originally. Dropa has become "drop," ende has become "end," wudu has become "wood." In consequence of the disappearance of the terminations, words have been reduced to their root form. Hence they pass with little difficulty from one part of speech into another. This was not so once. Let us take our old, familiar grammatical



IN ORIENTAL POMP.
Photograph by R. R. Sallows, Goderich, Canada.

est and most invulnerable force that exists, that made this nation what has been dreamed of by Washington, preserved by Lincoln, and carried on by the people of to-day with a prosperity never equaled in the past. The American printer, long may he live and prosper."

'friend love as an illustration. In Latin it is amare as a verb; as a noun it is amor. One in consequence can not be used for the other. Such transition difference of termination completely prevents. So in our earliest English speech the noun love was lufu, the verb was lufian. Here again one could not be used for the other. But when the

HOW ENGLISH HAS OUTGROWN ITS GRAMMAR.

A striking characteristic of the English language is the ability its words possess of passing from one part of speech into another. In the course of its history, English has been largely stripped of the endings which once characterized different parts of speech. Our infinitives no longer

friend love as an illustration. In Latin it is amare as a verb; as a noun it is amor. One in consequence can not be used for the other. Such transition difference of termination completely prevents. So in our earliest English speech the noun love was lufu, the verb was lufian. Here again one could not be used for the other. But when the substantive ending was dropped from lufu and the verbal ending from lufian, the root luf alone remained. That has given us the word love. This can be used indifferently either as a noun or a verb. In both cases the existing final e is of no importance. It is a mere lifeless survival which has weight only in the conventional spelling, and nowhere else. — Prof. Thomas R. Lounsbury, in "Harper's Magazine."

Translated for THE INLAND PRINTER

EARLY NEWSPAPERS OF SOUTHWESTERN PENNSYLVANIA.

BY JOHN S. RITENOUR



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HE newspaper press of the country generally made note, two years ago, of the one hundred and twenty-fifth anniversary edition of the Pittsburgh Gazette-Times, July 29, 1911. It consisted of six industrial and commercial numbers, distributed through the week of July 26-29. The main purpose of this scheme of division was that

each number might be entirely devoted, exclusive of the customary daily-news features, to a careful review of the progress made in this country, and in the world, along some particular line of social development — building construction, transportation, iron and steel, banking and business methods, the things we eat and wear, electricity, etc. The result was an unusually interesting disclosure of the character, magnitude and direction, of the most important steps during a century and a quarter in our material growth and expansion.

The history of the Gazette-Times itself was given only minor attention, the idea being to bring to the public mind the many wonderful things the paper has seen and noted during the one hundred and twenty-five years of its life rather than call attention to itself, what it is, or has been, or has done. This self-abnegation was a conspicuous departure from the usual methods of anniversary publications, too many of which, it might be said, are really pure commercial enterprises — "hold-up editions," as the calling knows them.

The Gazette-Times might have quite properly and justifiably dwelt largely, but it did not, upon the remarkable fact that it is itself, in Pittsburgh, the great city of southwestern Pennsylvania, the only material tie now existent, save the old frontier-day blockhouse, that binds 1911 to 1786. And yet, in a significant sense, this tie is not of material substance—is not visually perceptible; but it is a living force. This in its highest aspect the Gazette has always actually been—a vital force, capable and energetic, since the day of its birth.

The old blockhouse, albeit wholly material, is after all but a sentiment now. It was born and lived and died as a potentiality within the comparatively brief period whose urgent necessities called it into useful existence. While still physically preserved, it is but as a suggestive historical link in the chain of memory that unites the living present with the long-dead past; and as a treasured local monument of high public regard in Pittsburgh for the men and women who risked the dangers and endured the hardships of frontier struggles with savage men and beasts.

But the Pittsburgh Gazette was born to a protracted and aggressive life of predestined forcefulness and power, in which qualities it is greater to-day than ever before in its history. In its physical embodiment it is like any other newspaper, having a staff of editors, printers, clerks, book-keepers, etc., and a collection of types and machinery. Fire might in a few hours destroy every vestige of its palpable entity, but its life, its force, would be untouched. The tangible loss would be replaced at once, and publication would go on as smoothly and regularly as if nothing had happened. In a few weeks the episode would be forgotten.

A public journal usually perishes only when it is no longer accepted as a reliable teacher, monitor, interpreter or news medium. When such popular judgment has been reached, no matter by what processes, money may help for

a while to galvanize the remains into spasmodic life, but this amounts merely to futile postponement of the hour of final interment. How many public prints have been born in Pittsburgh since 1786, and lived their little lives, and dropped forgotten into forgotten graves, no one now can tell, but they are numerous. The *Gazette* has outlived them all, as well as all other things of its natal day.

Not an object, save the blockhouse and the court records, exists in Pittsburgh to-day that was here when John Scull printed the first number of the Pittsburgh Gazette on July 29, 1786—not a house or home, or public building, or church, or theater, or storeroom, or boat, or ferry, or factory; no commercial, banking or trading firm or guild; no partnership of any kind; no business, professional or educational associations; not even an oak, or pine or hickory survives of the thousand-acred forests. Hardly a family remains whose direct line runs back to the closing quarter of the eighteenth century. There were, years ago, the names of early streets to carry one back to that period, but even some of these have been unhappily obliterated to make place for others that do not serve nearly so good a purpose.

Macaulay's picturesque conception of a savage islander viewing from a tower of London bridge the ruins of the queen city of the nations will ever remain but the fanciful touch he designed it only to be. The Pittsburgh Gazette, from the lofty local height of an unsurpassed journalistic term of life on the western continent, focuses within the compass of its one hundred and twenty-five years of vision not a scene of desolation, but the marvelous and unapproachable picture of the birth, growth and maturity, of one of the world's greatest cities.

That the Gazette has lived so long is manifestly because it deserved to live. This may be accepted as a truism. Its longevity is the reward of faithful service and patient work. Its policy and conduct have always been shaped by able editors, actuated by high-minded and patriotic purposes. Public esteem for the Gazette in the Pittsburgh region is manifest in the unbroken approval of a century and a quarter. This is a remarkable testimonial. How few other newspapers there are, among the 22,837 published in this country, that share with it a like honor in length of years, may be understood when it is said that the only American contemporaries of the Gazette in 1786 that are still living are these, the figures indicating the year when each paper was started:

The Courant, Hartford, Conn	1764
The Connecticut Herald and Weekly Journal, New	
Haven	1766
The Chronicle, Augusta, Ga	1785
The Advertiser, Portland, Me	1785
The Maryland Gazette, Annapolis	1745
The American, Baltimore	1773
The Hampshire Gazette, Northampton, Mass	1786
The Register and Mercury, Salem, Mass	1768
The New Hampshire Gazette, Portsmouth	1756
The Journal, Elizabeth, N. J	1779
The Gazette, Hudson, N. Y	1785
The Eagle, Poughkeepsie, N. Y	1785
The Philadelphia North American	1728
The Saturday Evening Post, Philadelphia	1728
The Mercury, Newport, R. I	1758
The News and Courier, Charleston, S. C	1732
The Journal, Windsor, Vt	1783
The Gazette, Alexandria, Vt	1780

Including the Pittsburgh Gazette, there are but nineteen newspapers still in existence in this country that are one hundred and twenty-five years old or more, and the Gazette is the only one in the list west of the Allegheny mountains.

The Lexington (Ky.) Gazette was started the next year after the Pittsburgh Gazette, in 1787.

The Easton (Md.) Democrat was started in 1799.

Both the Philadelphia North American and the Saturday Evening Post are the offspring of Ben Franklin's Pennsylvania Weekly Gazette. The North American is the oldest daily in the United States, having been issued as such in 1771 as the Pennsylvania Packet and General Advertiser.

The Baltimore American was started as a daily in 1773 and has never stopped.

The Alexandria (Va.) Gazette has been owned and conducted by the Snowden family for one hundred and eleven years.

Of the entire number of nearly twenty-three thousand papers in the United States, about one hundred are over a hundred years old.

The Shenandoah Valley, a weekly, has been printed ever since 1807 at New Market, Virginia, a town of less than one thousand people.

The Pittsburgh Gazette was a semiweekly in 1833, during the ownership and editorship of Neville B. Craig, who changed it that year into a daily, the first west of the mountains, as was the weekly. Mr. Craig was born in the old blockhouse, a fact which may be considered as giving an additional touch of affinity to the tie which unites the Gazette and the blockhouse as sole survivors of the days of 1786

That John Scull's enterprise had not been misplaced, nor his judgment mistaken, in planting the Gazette in Pittsburgh in the earliest initial stage of the city's life, has been proved by time and results. It circulated among a population of 63,608 in the year 1790 in the four southwestern counties of Allegheny, Westmoreland, Fayette and Washington, and was for ten years the only means of regular printed communication between these inhabitants; and that it was also quite liberally patronized as an advertising medium is shown by early copies still in existence.

According to Boyd Crumrine's history of Washington County, Pennsylvania, the second paper to be established in southwestern Pennsylvania was the Western Telegraphe and Washington Advertiser, at Washington, Pennsylvania, in 1795, the first number being dated August 17 of that year. It was an ultra-federal journal, and its publishers were John Colerick, William Hunter and W. H. Beaumont. Its motto was, "Free but not licentious." Data exist showing it was still issued in 1811. It disappeared some time after that, but nobody knows when.

The Herald of Liberty, established at Washington, Pennsylvania, February 6, 1798, carried as its motto, "Man is man and who is more?" John Israel was responsible for it. A year later he told his readers that his paper had 1,296 circulation and was still increasing. On July 7, 1800, Israel announced in his columns that, about August 16, he proposed to issue in Pittsburgh a paper which he would call the Tree of Liberty, and he did. But how longthe Herald and the Tree lived no record tells.

In the summer of 1808 William Sample was driving through Washington, Pennsylvania, with a wagon containing a printing outfit with which he contemplated establishing a paper somewhere in the farther west. When his purpose was learned it was suggested that he stop right there in Washington and start something going. He did. On August 15, 1808, he issued the Washington Reporter, and it is still going. It celebrated its hundredth anniversary in 1908.

The third early paper in this section of Pennsylvania, after the Pittsburgh Gazette, was the Fayette Gazette and Union Advertiser, at Uniontown, Fayette County, in 1797. This paper was the predecessor of the Genius of Liberty,

and was merged into it. The Genius is still published at Uniontown. It was thought for many years that the date of establishment of the Genius was 1805, and indeed it long carried this statement at its own masthead, but some years since Benjamin Campbell, of Uniontown, gave to the writer a memorandum made up from an old account-book kept by his grandfather, Benjamin Campbell, a silversmith of Uniontown, who made cuts and large type for the job office of the Fayette Gazette and was a subscriber from its first issue. This account-book contains entries showing subscription payments to Stewart & Mowry, proprietors of the Fayette Gazette, beginning January 4, 1799, and ending January 1, 1803, at 15 shillings a year. The first issue of the Fayette Gazette and Union Advertiser at Uniontown was dated Friday, January 12, 1797. The owners were Jacob Stewart and C. Mowry. The former was an uncle of Hon. Andrew Stewart, the celebrated "Tariff Andy" of congressional fame. On February 22, 1805, the name of this paper was changed to the Genius of Liberty and Fayette Advertiser. The name "Genius of Liberty" was a sentimental tribute to the patriotism of the time and to the memory and genius of George Washington. "Fayette Advertiser" part was made the subtitle.

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At Greensburg, Pennsylvania, the Westmoreland Denocrat, still published, was established May 24, 1799, by John M. Snowden and William McCorkle under the name of the Furmers' Register. Through various consolidations it finally settled down January 1, 1876, on the title it now

The oldest surviving newspapers, therefore, of western Pennsylvania, in order of origin, are the Pittsburgh Gazetle, 1786; the Genius of Liberty, 1797; the Westmoreland Democrat, 1799, and the Washington Reporter, 1808, one in each of the four counties which grew so fast in population after the close of the Revolutionary War.

There were perilous stages at times in the early careers of these old papers, but they all managed to pull through, and are now and long have been reliable and potent factors for good in the lives of the communities they represent. It was not infrequently the case with the *Genius of Liberty*, as its files show, and also with its contemporaries, that in some summers, when the water got too low for the papermills to run, the newspaper had to suspend publication until rain enough should fall to swell the streams and start the mills again. The interregnum sometimes ran into weeks. A publisher at that time did not have capital enough to enable him to stock up with sufficient paper to tide him over these drouth periods.

The Pittsburgh Gazette was no more exempt than its adjacent contemporaries from the vicissitudes which seriously embarrassed it in procuring print-paper when needed. This was brought on pack-trains from the East. Sometimes these trains were delayed, and more than once the Gazette was compelled to use on its press cartridge-paper from Fort Pitt to avoid disappointing its subscribers.

The files of the Pittsburgh Gazette have been of incalculable value to writers inquiring into the historical, political, industrial, social, mercantile, manufacturing, transportation, religious, educational and other phases of life in this city and county as well as in all the adjacent country. Without them much that has been of great public and private service in hundreds of ways would have remained unknown, and the power and service that come from knowledge would have been unavailable and unused.

"The Centinel of the Northwestern Territory" was established November 9, 1793, in Cincinnati, by William Maxwell, the postmaster, being the first paper north of the Ohio in what was then called the Northwest. It was later

removed to Chillicothe, Ohio, but for what reason is unknown; may be because it was thought Chillicothe was a more promising place than Cincinnati. Nathaniel Willis established the Scioto Gazette at Chillicothe in 1796 as the organ of the territorial government. This paper later became one of the most remarkable in the West, especially under the editorial management of Charles Hammond, who had a notably strong and vigorous though sometimes rather too gh style, and was a powerful opponent of slavery.

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One of the brightest ornaments of the early press in western Pennsylvania was John Bouvier. Born in the south of France, he became a citizen of the United States in 1812. In 1814 he lived at Brownsville, in Fayette County, where he was town clerk and secretary of a fire-engine company; and in that year he established there, on November 9, the American Telegraph. Its motto was, "Justice, La v and Liberty." Mr. Bouvier said in his prospectus that he would "discountenance all factions and factious men, un ler what plausible name soever they may be shielded"; and that he "would not crouch to any man or set of men, and neglect the duty which every editor in the union owes to the public."

After publishing the paper at Brownsville for four years he removed it to Uniontown, in the same county, where it was united with the *Genius of Liberty* and publication was continued under the latter name with John M. Austin as his partner. Both were lawyers. It was too early, however, for an independent press, so the paper was "conducted on the principles of pure Democracy."

In 1820 Mr. Bouvier abandoned journalism and took up the practice of law, removing to Philadelphia. In that city he was made recorder, and in 1838 an associate judge of the court of criminal sessions. While thus engaged he prepared a law dictionary in two volumes that has been ever since an accepted authority in the legal profession everywhere. His granddaughter was the wife of the late George W. Childs, of the Philadelphia Ledger.

It has been said that Nathan Hale, nephew of the patriot spy of the Revolution, was first to introduce in his Boston Advertiser, in 1814, regular editorial articles commenting on current affairs at home and abroad. This draws a definite line of distinction between printers and editors. The early printers are not historically accounted editors, but some of them certainly were. James Franklin, brother of Benjamin, and Benjamin himself, were editors long before Hale was born, if by editor is meant one who has the ability to write and edit and the courage to publish his own views. Hudson's "Journalism in America" says of James Franklin:

"He certainly initiated a new era in journalism. While he suffered in purse and person, the press gained in freedom and independence. His paper was the first rebel organ in America. With the leaven of 1776 in his soul, he was bold and outspoken, and commented on the abuses of his time as he saw them."

This was editorial service of the highest character. Moreover, it got Franklin into prison. We think that Doctor Everett, and others who attempt to fix upon some one person and some special period as marking the beginning of the printing of regular editorial articles, are wrong. There came a time in the development of the mechanical make-up of newspapers when it got to be customary to print the writings of the editor regularly on a particular page. This is what Doctor Everett may have had in mind when he sought to establish a special distinction for Mr.

But the fact is, there has been no stage in the career of American journalism when the press did not have editors

who wrote regularly and fearlessly, as well as courageous printers. Mr. Bouvier was an editor of this sort. He had beliefs and convictions that he wished to put before the people, and in order to do this he set up his own paper. He was not merely a printer. He was distinctively an editor.

Some editors are printers also, and vice versa. It was men with the editorial instinct who created the newspaper press. Printing had been going on for many years after Gutenberg's discovery in 1441 before the idea was conceived of regularly publishing a paper for the diffusion of news and comment. And this idea in its development was fought from the very outset by public authorities wherever and whenever an attempt was made to put it into practical operation. And it is surprising, even in this day of general intelligence and widespread education, how many there are in all the walks of life, public and private, who are often resentful of legitimate inquiry by the press into matters and things which vitally concern the welfare of the people.

The first English daily paper was the London Daily Courant, printed in the morning, March, 1702, in the reign of Queen Anne. Daniel Defoe, author of "Robinson Crusoe," was its editor in 1710, and in 1714 he got into jail for his temerity in writing a letter for "Hurst's Flying Post" which offended the authorities. He was very active in writing for the press, at one time being a contributor to seven different publications. Paris did not have a daily until 1777.

The first printed news publication in the United States was "Publick Occurrences," of Boston, published by Benjamin Harris at the London Coffee House, September 26, 1690; printed by Richard Pierce. It never had a second issue. The authorities squelched it because it "contained reflections of a very high nature," whatever that is, and because Harris "had not secured a license." But the fact is there was nothing offensive about it, and no effort at sensation. Still, the authorities didn't like it, probably because permission to print had not been asked of them, so they forbade its further issues. Harris was an able and assertive fellow, however, and this well-known quality of his personality no doubt had more to do, through fear of possibilities, with the suppression of his "Publick Occurrences" than anything the paper itself contained. No other effort was made to establish a paper in this country until 1704, when the Boston News Letter was issued. Harris returned to London, where he published the Post, which still survives

The third newspaper in the colonies, and the first in Pennsylvania, was the American Weekly Mercury, issued at Philadelphia, December 22, 1719. New York's first paper, the New York Gazette, was issued in October, 1725, by William Bradford, who in 1696 had been induced by Governor Fletcher, of New York, to leave Philadelphia, where he had been in litigation with the authorities, and settle in New York, with the ultimate design by Fletcher of issuing the Gazette newspaper. The early editors, both in this country and in England, appear to have been generally obnoxious to public officials, who did all in their power to hamper them, because the editors would persist in printing things which the authorities did not like. But Bradford did not issue the New York Gazette until 1725, when he was seventy years old.

The few early newspapers enjoyed a unique general postage privilege. For instance, Benjamin Franklin announces in January, 1735, in his Philadelphia Gazette: "By the indulgence of the Honorable Colonel Spotswood, Postmaster-General, the printer hereof is allowed to send the Gazette by the post, postage free, to all parts of the

post-road from Virginia to New England." This privilege still exists to local weeklies within the counties where they are printed.

The circulation of news by news-letters antedated the printing of newspapers. The honor of being the place where the first newspaper was printed has been claimed for Venice in 1570, for London at the same date, and for Nuremburg in 1475.

At the beginning of the year 1912 there were 22,837 daily and weekly newspapers, and other periodical publications, issued in the United States, of which, so far as now known, only nineteen are more than one hundred years old. These publications are classified as follows:

Dailies					 	 				 									2,459
Tri-weeklies					 					 									70
Semi-weeklies	3			 	 														605
Weeklies					 														16,229
Fortnightlies					 														50
Semi-monthli	es			 	 														266
Monthlies				 	 										 				2,846
Bi-monthlies				 	 											 			74
Quarterlies .				 . ,	 														220
Miscellaneous															 			 	18

There are 1,508 publications of various kinds in Canada, making the total for the two countries 24,345. This was an increase of 110 over the year 1910.

BENJAMIN FRANKLIN AS A PURIST.

The tendency for words to pass from one part of speech into another, so general in our speech, was once hard for many to accept as justifiable, and doubtless still remains hard for some. Few things have been more provocative of criticism both at home and abroad in the consideration of real or supposed Americanisms. How little the principle was understood by even the most intelligent and acute men of past generations has a remarkable exemplification in the case of Franklin. His ever-active mind was little likely to overlook the subject of language. It is not perhaps to his discredit that he shared in the notions about it which prevailed among the men of his generation. Here, at any rate, failed him the robust common sense which enabled him to detect the frequent fallacies lurking in statements commonly made, not to say magisterially proclaimed. The practice of converting nouns into verbs, at least certain nouns, much disturbed him. He died in April, 1790. Four months previous to that event he wrote a letter to Noah Webster on this very point. Throughout it he showed himself the most thoroughgoing of conservatives in various ways. He avowed his hostility to the practice, which was coming into general use, of no longer capitalizing the initial letter of nouns. He objected also to the form s which had begun to displace entirely the other form of the letter, which caused it to be mistaken so constantly for an f.

But it was to certain words and constructions that he paid his respects with special vigor and venom. These, according to him, had come to be employed in America during his official residence abroad. This, it may be said in passing, had extended from 1776 to 1785. "During my late residence in France," he wrote, "I find that several . . . new words have been introduced into our parliamentary language; for example, I find a verb formed from the substantive notice, . . . another verb from the substantive advocate, another verb from the substantive progress, the most awkward and abominable word of the three. . . . The word opposed, though not a new word, I find used in a new manner, as 'the gentlemen who are opposed to the

measure'; 'to which I have also myself always been opposed.' If you should happen to be of my opinion with respect to these innovations, you will use your authority in reprobating them."

It is manifest that Webster did not happen to be of Franklin's opinion.— Prof. Thomas R. Lounsbury, in "Harner's Magazine."



THE FISHERMAN'S PRIDE—A 35-POUND "MUSKIE."
From the Historical Collection of H. W. Fay, De Kalb, Illinois.

day's work.

Written for THE INLAND PRINTER.

GIVE THE OPERATOR READABLE COPY.

BY F. G. SMALL.



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SK any operator how much type he can set in eight hours. He will reply something like this: "Well, of course, it depends on the copy, but ----," etc. Whatever else he says, he is sure to mention the copy. Which indicates an important relation between copy and product.

The average operator likes his workencept, perhaps, on Monday morning. He likes to "pull out" on a good run of copy and show 'em what his n achine can do. He finds pleasure in piling up column a ter column on the galley bank - more than he finds in putting away dollar after dollar in a savings bank. There is a fascination about operating a typesetting machine when the copy is good. It is pleasant to hear the clicking of the keys, and to watch the delicate mechanism - each part working in harmony with the others and automatically performing its appointed task. It's fun for the operator to sit at his keyboard and keep these parts of the machine going as they should. It means a good string large output - which interests his employer.

No operator can set a good string, however, unless he has good copy - copy that can be followed readily and continuously. Punctuation, capitalization and spelling must be accurately noted. The operator can not spend many seconds puzzling over a hastily scribbled foreign word or in remembering whether Francis, as a man's name, is spelled with an "i" or an "e." He must grasp the copy at a glance, while his fingers are busy with the keybuttons.

The copy need not be typewritten or reprint. Good manuscript is easier to read and follow than nonpareil reprint, especially for a slightly near-sighted operator. Before copy is sent to the machines it should be carefully edited. It should be given the operator exactly as it is to appear in print, to the last comma. It is a mistake to assume that because the operator knows the style he can just as well fix up punctuation and capitalization as he goes along. He can do it, but it will waste both his time and that of the machine. It is, however, better to leave the editing to the operator than to have it done in a careless and slipshod manner. The aim should always be to make copy readable at a glance.

Any machine owner who has managed to get this far in the present article probably is now saying to himself: "Yes, it is all very well to talk about giving the operators good copy. I'd like to give them all ten-point leaded reprint. But I don't write the copy. Outsiders do that. They send it in - good, bad, indifferent, monstrous that's the way I must turn it over to the machines."

A good point, well taken. In fact, that's the whole problem - reforming those who write the copy. In attempting such a reformation the machine owner should bear in mind that there is nothing to lose, and whatever he gains means a sure increase of output for his machines. thought should prove an incentive. Of course, the thing to do is to show customers wherein they will gain by preparing better copy. If they pay for their work according to the time it takes to handle it, it will be easy enough to explain how they can reduce their bills in this way. They will readily understand the advantage to themselves of preparing readable copy because the advantage is real and measurable in dollars and cents. Another effective argument will be found in the fact that good copy will enable the operators to get the type set quicker, which will mean that customers will get proofs and copies that much sooner. The latter argument will interest editors and copy-writers who have nothing whatever to do with the business end of their publications.

There is another way in which proprietors or foremen can materially assist their operators and increase their output. That is by arranging new copy, first proofs, page proofs, etc., so as to give them the most possible "straight sailing," and as few changes of machine as possible. Nothing knocks the enthusiasm out of an operator quicker than a series of needless interruptions.

He comes down in the morning feeling able to lick his weight in wildcats and intending to set a big string. His heart warms as he discovers a pile of typewritten copy at his machine, and he begins work with a will. Then a makeup man comes up with a run-around. It is a six-em measure, requires careful spacing, and is a little exasperating. The run-around finished, our ambitious operator resumes his typewritten copy, hoping to get a fair string anyway. Then some one comes along with a bunch of page proofs in half a dozen measures and faces, followed by a table job, some first proofs, an uninterrupted fifteen minutes on his new copy, and then more run-arounds. Thus the variety continues until by noon he cares not whether he gets a good string, and at five o'clock he has very little to show for his

Of course, run-arounds, page proofs, etc., must be taken care of, and sometimes they can not wait. But those in charge should see to it that no unnecessary changes and interruptions are allowed, and that the operators get as many "straight" runs as possible. It is particularly important to keep the operators seated at their keyboards, and not have them running about with proofs, copy, or whatnot. It is not merely a matter of saving the time spent in getting up and sitting down again - and possibly a swapping of stories and chewing tobacco. The point is to keep the machines producing. Some waste time is unavoidable, just as some of the copy is sure to be wretched. A little extra care in laying out work, however, will pay big dividends, just as it will pay well to induce customers to send in legible copy.

These ideas are not new. In fact, they are truisms. Probably a majority of machine owners realize the importance of good copy and proper arrangement of work, and strive for both. Some, however, might bring about reforms which would help pay for the automobile, or help meet the weekly pay-roll, as the case may be.

THE TYPES AS THEY SLIP.

"English teacher desires to teach Japanese puppies, four or five to form a class." - North China News.

"She was attended by three bridesmaids, who had wreaths of oranges in their hair." - Barnet Press.

"Frenchman or German-A permanent vacancy occurs with good export firm for young foreigner to act as Valentaire; 20s after a few weeks." - Daily Telegraph.

"French model christening robes, trimmed hand embroidery and real lace. Reduced regardless of cost from 59s 6d to 91/8 guineas." - From Catalogue.

"2,590 - Parcel lady's clothes; coat, skirt, blouses, hats, boots, shoes, trousers fit youth 16-17." - The Lady.

"Blanche drooped her lips over her smooth dark gray eyes." - Daily Record.

"The bride was attended by six bridegrooms." - Yorkshire Evening Post.

"Bell-ringers of the adjoining parishes came to blows over the respective merits of their crimes." - Devon and Exeter Gazette.

COMPOSING PICTORIAL DESIGNS ON THE LINOTYPE.

Little opportunity is afforded the average operator today for doing work on his machine other than that required to meet the demands of the business. The "strenuous life"

THE progressive printer must recognize the great future of the linotype. The great inroad which, during the last few years, this machine has made into the job and ad branch of this business impresses all with the fact that the old slogan "they will never be able to do job, ad or tabular work on a machine," must be abandoned. The multiple magazine machine has already produced results undreamed of by the printers of the last generation. And where will this progress stop? Other geniuses are at work and soon, not only will the slug be produced by the machine, but they will be trimmed to any size, the cuts inserted, and the pages practically made up—right on the galley of the linotype. And how may the printer prepare himself to keep pace with this march of progress? "The Inland Printer Technical School" offers facilities whereby the ambitious printer may learn every detail, and master every difficulty, of this most interesting machine. This school through years of experience, unceasing effort, and directed by the skill of its able instructors, teaches a method of successful Linotype instruction unequaled anywhere. In this school the student is taught to "does not" make the greatest mistake of all—"do nothing" The timid man defeats his own end. His lack of enterprise keeps him doing menial work and receiving small pay. Friend Printer! which man are you? ************************* ***

theory has taken hold of the business world to such an extent that no time can be given during working hours for work on designs of an artistic nature, and the operator is erally out of the question, with the result that but little thought is given to what can be accomplished in this class of work.

Attention is called to the designs shown on this page which were worked out and set on the linotype by Arthur A. Kendall, a student in the Machine Composition Department of The Inland Printer Technical School. The manner in which this work was done is best told in Mr. Kendall's own words which follow:

The operator at first glance may think the setting of pictorial designs on the linotype a difficult task, but on a little closer examination the difficulty vanishes and the problem becomes easy. The principle involved in this class of work is to lay out the required figure or design on a unit basis

In these examples the nonpareil em quad was chosen as the unit, twenty picas as the measure and the following method of procedure was adopted: Some paper ruled in small squares was procured and - the size and style of the design being fixed - the outline, or one-half of it as the case required, was drawn on the squared paper. For convenience of working on the keyboard, a key-sheet was made by counting the number of border and space units required on each slug, taking note where repetition occurred. For example, letting "a" represent the space unit and "b" the border unit, part of the key-sheet appeared as follows:

3b.	3a.	28b	. 3a	. 3b								18	slugs	required
														required
2b,	9a,	6b,	6a,	6b,	9a,	2b.						4	slugs	required
2b,	36a	, 2h							 			6	slugs	required
3b,	3a,	4b,	21a	, 3b,	3a,	3b			 			16	slugs	required
40b							 		 			4	slugs	required
2b,	5a,	3b,	21a,	2b,	5a,	2b	 		 			2	slugs	required

and so on. As the slug is twenty picas and the unit a nonpareil, each slug should total up forty units. Both designs were worked out on this plan.

After the slugs were cast, the design was made up on a galley and a proof taken. Owing to the similarity in many of the slugs, the casting was quickly accomplished by lifting the whole line off the second-elevator bar, replacing in assembling elevator and then transposing the space and border units as required.

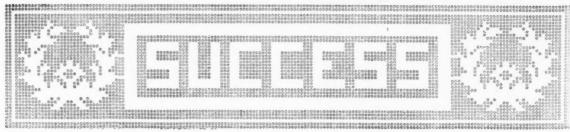
The same principle may be applied in every-day work to run type around irregularly shaped cuts. By using the



Designed and Set on Linotype by Arthur Kendall, Student at The Inland Printer Technical Sch

generally forced into the rut of straight matter with now em quad of the required type-body as the unit, type or and then a little tabular work mixed in by way of variety. To take the time for composing pictorial designs is gen-

border may be easily produced showing equal white around any peculiarly shaped cut or panel.

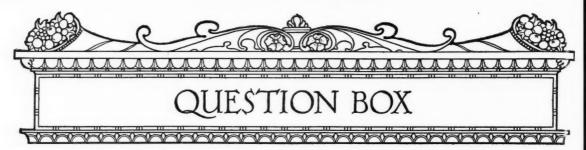


Designed and Set on Linotype by Arthur Kendall, Student at The Inland Printer Technical School, Chicago



"DO YOU REMEMBER?"

Photograph by R. R. Sallows, Goderich, Canada.



This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

Post-card Calendars.

(1532) "Kindly give me the name and address of a concern making post-card calendars."

Answer.— We have been unable to locate any one making this class of post-cards. This query will undoubtedly bring the information.

Newspaper Premiums.

(1533) "Can you give me a list of concerns dealing in newspaper premiums?"

Answer.— Kawin & Co., 1223 Wabash avenue, Chicago; N. Shure Company, Madison and Franklin streets, Chicago; International Silver Company, Waterbury, Conn.; Sebring Pottery Company, Sebring, Ohio; O. Dennin's Sons, Troy, N. Y.; A. Dielen & Co., 1201 Bank street, Cincinnati, Ohio; Victor M. Grab & Co., 1119 Ashland block, Chicago; National Enameling & Stamping Company, Milwaukee, Wis.; Benedict Manufacturing Company, East Syracuse, N. Y.; Aluminum Products Company, La Grange, Ill.; and Wallace Brothers, Department A, Wallingford, Conn

Machine for Perforating Serial Numbering.

(1534) "Can you give me the name and address of the concern making a machine for perforating serial numbering, to take the place of printed serial numbering when required in sets?"

Answer.— This machine is made by the American Perforator Company, 617 West Jackson street, Chicago.

Coin-cards for Donation Schemes.

(1535) "Kindly tell me where I can purchase cards having holes punched for coins, such as are used in church-donation mailing schemes."

Answer.— The David C. Cook Publishing Company, 15 East Washington street, Chicago, and the American Baptist Publication Society, St. Louis and Chicago, both carry cards of this description.

Sales Order-blanks and Counter Check-books.

(1536) "Can you refer us to a few firms making a specialty of sales order-blanks and counter check-books such as are used in department stores?"

Answer.— Oeder-Thomsen Company, 4446 North Fortysixth court, Chicago; The Bennett Register & Printing Company, Lisbon, Ohio; and the General Manifold & Printing Company, 729 South Dearborn street, Chicago.

Books on the Editing and Assembling of College Annuals.

(1537) "Are there any books published on the editing and assembling of college annuals?"

Answer.— We have been unable to locate any books dealing with this subject. If such a book is published this inquiry will bring the information.

Bennett Self-inking Roller.

(1538) "Can you tell me where I can purchase what is known as the Bennett self-inking roller? It was patented February 23, 1892."

Answer.—We do not know where this roller can be parchased. This inquiry will probably bring the desired information.

Almanac Plates.

(1539) "We would appreciate the name and address of a concern carrying stock-plates of almanacs."

Answer.— The Franklin Company, 720 South Dearborn street, Chicago, carries a complete line of these plates.

Machine for Sealing Packages.

(1540) "Would you kindly inform me where I can get a machine for sealing packages?"

Answer.—The National Binding-Machine Company, 127 White street, New York, and the Reliable Gummed Tape Company, 88-90 Cypress street, New York.

Printing Pennants.

(1541) "I have been trying to locate a manufacturer who handles a press or process that will print pennants. The sample I have in mind is a script lettering plate, printed as though it was stenciled; the ink stands out like embossing, but is not; I think it is burnt on, probably by an oven process. If you can refer me to parties that handle this machinery or process, will greatly appreciate it. If we can not secure the processwork, possibly the hand-stencil method would help us out; if you could give us details for that kind of work I would appreciate such information."

Answer.— The highest grade of this work is done by the Reproduction Company, Pearl and Prospect streets, Brooklyn, New York. This work is not printed; hence, it would be useless for a printer to compete with them in the same field, as their processwork is so far superior to the printed pennants that there is no comparison. Also the process is patented, therefore the printer is outclassed again, for he can not do this work in the same manner without infringing. As to the printing on felt for pennants and for counter change-cloths, it does not require any special press. Any printer can do fairly creditable work, but if his work is compared with the process pennants he is placed at a disadvantage. He can not compete in quality, nor in price. Here are a few of the essentials for printing pennants: (1) Suitable open design, no fine lines, no small type. For a short run a maple or basswood block will answer. (2) Special inks give the best results. Ink-dealers carry a line of "felt" inks in various colors. (3) Use as many rollers in the press as possible, as it will give the ink a better covering capacity.

The hand-stencil process can be used for large or small pennants. In the case of a large order of small pennants,

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they may be made 2, 3 or 4 up as desired and cut apart afterward. The making of the design is the first step. The design should have no fine lines, as they are difficult to depict properly by this plan. Make the lines open. Parall lines close together may be used if discrimination is displayed by the designer. It is advisable to use a regular ste icil paper, which is of tough stock and is thicker than heavy manila. The cutting may be done with a knife or with stencil-cutter's tools on a block of wood. It is advisable to make two stencils at least, for if one is damaged in use it will not delay the work. The design may have charactors like "A" and "O," in which the center part will have no pond to hold it to the body of the character. This does not prove troublesome, for when the design is completed the entire piece of board may be covered with a piece of webbing, such as is used by milliners inside of ladies' hats. The stercil may be glued up on one side and laid down on the open fabric (crinoline); the detached parts of the design may be glued and laid down in proper place afterward. Then both sides of the stencil should receive a coating of glue, and it should be hung up to dry.

The stencil may then be secured by brass paper-fasteners to a piece of canvas or other flexible material, which in turn should be attached to a strong table by laying a strip

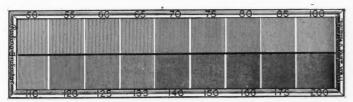
ing-ink of the desired color. Where white flock is used, the natural color of the magnesia will not need the addition of white ink. Where the design is stenciled and no flock is used, the medium is usually made denser and each piece of felt is laid out separately or may be pinned to the wall or hung on a line to dry over night. By proper registering of two or more parts of a design, color effects may be secured. The foregoing may need modifying in details to suit varying conditions.

RULING-INDICATOR FOR HALF-TONES.

The ruling-indicator shown in the accompanying illustration has been devised and perfected by Max Levy, of Philadelphia, Pennsylvania, for rapidly and accurately determining the number of lines in any half-tone print.

This indicator consists of a series of rulings from 50 to 200 lines per inch, corresponding to those in the screens for the half-tone process. These rulings as shown in the illustration are arranged in two rows, each set being about one inch square with the number of lines opposite, and are etched into glass, the whole being sealed by a glass cover and framed with aluminum.

The manner of using the scale is simple. It is laid over the print to be measured so that the lines are parallel with



Device for Determining the Number of Lines in any Half-tone Print.

of wood over the edge and fastening it down with wood screws. The object of this plan is to secure the stencil in such a way that it can be lowered and raised from the table, as the operation of applying the liquid medium requires that the felt be laid on the table up to guides and the stencil brought down on it. Then the liquid is applied with a short, stubby, bristle brush. It considered advisable on a big order to arrange the stencil in a frame which will give more stability to it, and which will make it register correctly each time with the felt. To this end, a wood frame of sufficient size to accommodate the largest stencil design can be equipped with hinges to attach to the table. The stencil may be secured to the frame, and in this way its operation will be more precise.

The liquid for the design may be made by mixing powdered magnesia with a quick-drying or gloss varnish and adding a little turpentine. It should be about as viscid as news ink. This is applied with a soft brush with stubby bristles, using a daubing motion so as to give a uniform coating. The stencil is raised and the piece of felt withdrawn and placed in a large box, where flock is distributed over the design by using a box having a bottom of coarse wire screen. The sifting of the flock gives more even distribution than if the material was thrown on by hand. When the design is fully covered the felt is laid to one side, and when about fifty are ready they are passed through a clothes-wringer to affix the flock firmly to the liquid vehicle. The imprinted pieces of felt are laid in racks in small piles to dry over night. The loose flock is then brushed off into a box to be used again.

In using the liquid medium to attach the flock to the felt, it should be colored to correspond to the flock used. This may be done by mixing in a small quantity of print-

those in the print, and the lines corresponding can be readily determined, the number being read immediately. The adjacent rulings will show a varying figure corresponding with the degree of difference between the ruling on the scale and the ruling on the print. Prints with rulings other than those contained on the scale can be readily determined by ascertaining whether they are finer or coarser and counting the number of light and dark bands formed, then adding or subtracting this number from the number indicated on the scale.



A POPULAR MAGAZINE.



This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privilege under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

Compositor and Linotype Operator.

(1571) Young man seeks position in up-to-date shop. Good on make-up and advertisements. For the past year has been working in job and book offices. Two-thirder on linotype, and can keep up machine, either model. Would like to secure a position where he can work part of time on machine. Married. Union.

Pressman Seeks Opening.

(1572) Pressman of many years' experience would like to take charge of two or three cylinders — or cylinders and platens.

Seeks Position as Superintendent or Foreman.

(1573) Compositor of fifteen years' experience would like a position as superintendent or foreman in a medium-size shop. Capable of holding any position in a composing-room, except on the machine. Would accept a position as compositor on the better class of work or on the stone, but prefers the first-mentioned. Good references. Union.

Advertising Man Seeks Opening.

(1574) A man of many years' experience in the advertising and publishing fields would like to secure a position as advertising representative or manager of some good publication. Until recently western manager of a press conducting the advertising business of thirty-five papers. Will start at \$50 a week if position shows promise of something better. Exceptionally good references.

Seeks Managership of Private Printing Plant and Advertising Department.

(1575) A practical printer of many years' experience would like a position as manager of private printing and advertising department of some good firm. Can lay out, write, design modern advertising literature. Has correspondence-school training in advertising. Would like to connect with good firm that appreciates a systematic manager of original ideas. Salary secondary consideration until can prove worth to employer. Twenty-six years of age. Married.

Job Pressman Seeks Position.

(1576) Young married man, twenty-six years of age, with first-class experience as job pressman, would like to secure such a position. Good references. Union.

Web Pressman Desires Position.

(1577) Young man, twenty-two years of age, desires position as helper on a newspaper press or a Scott's all-size, in good-sized city where there is a future and fair

wages. Practical experience on a Scott's all-size rotary-magazine press, three-deck newspaper press and a $G_{\rm OSS}$ newspaper press. Good references as to ability and character. Single. Union.

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Job Pressman and All-around Man Would Change Position.

(1578) Man with nine years' experience as job pressman and doing all-around work in country office would like a position either in a city office as job pressman or in country as all-around man. Can also feed cylinders and newspaper cylinders. Would go anywhere in Massachusett. New Hampshire, or Vermont. Best of references.

Seeks Position as Superintendent.

(1579) A first-class executive now employed in the capacity of general superintendent for New York house of national reputation desires to change. Would like to locate in the West or Middle West with a large nonunion plant. Would also be glad to consider a salesmanship proposition. Can offer a pleasing personality, good address and a thorough knowledge of all branches of the trade. Very thorough in the finest grades of work. Has served nineteen years with various houses doing the highest grade of work Excellent references. Thirty-two years of age. Married Nonunion.

First-class Pressman Seeks Foremanship.

(1580) An expert cylinder pressman, at present foreman of a large pressroom doing the better grade of work, would like to change. He would consider a position of the same nature or assistant superintendent of a reliable firm. Would be willing to go to a foreign country. Understands jobbers thoroughly, graduate of a linotype school, understands folders and can estimate. Good references.

Stereotyper and Web Pressman.

(1581) A first-class stereotyper and web pressman of twelve years' experience would like to locate in the Middle West or West with a publication having long runs. Careful and first-class mechanic. Can handle work quickly.

Would Buy or Lease Country Newspaper.

(1582) An eastern newspaper man would like to buy or lease a good country newspaper in the Southwest or Middle West, preferably. Those seeking purchasers for their business should write for further particulars.

Two Artists Would Like Positions Together.

(1583) Two artists, first-class designer and an A-1 retoucher, desire positions in the same art department, if possible. Both working in Chicago at present but would like to go either south or east. Six years' experience, and can show samples if desired.

Position Sought by First-class Proofreader.

(1584) A proofreader of many years' experience in the proofroom and on editorial work pertaining to that branch of the printing art, would like to locate with some good firm in New York city, preferably. His ability and integrity in this work is unquestionable, and there is not the least doubt that he would give entire satisfaction.

Would Take Charge of Newspaper or Job Office.

(1585) A young man of unusual ability in executive management would like to connect with a newspaper that needs building up. Willing to assume the entire responsibility for building up the paper. Must be located in a town of at least ten thousand with a good surrounding country, preferably in the North near the market centers of New

York State or surrounding States. Would also consider a jeo-office proposition. Plant must be in good condition and modern in all departments. Able to do all the editorial work. Has some money and would invest if the plant proved successful.

First-class Paper-ruler Seeks Location.

(1586) A first-class paper-ruler, twenty-four years of a₄, would like to secure a position in or around Indiana. Society sober, a steady, industrious worker; wants a steady job. Married. Union.

Would Purchase Weekly Newspaper.

(1587) Any one wishing to sell their interests in a good weekly newspaper in a village of from three to five the usand inhabitants, New York State preferably, would fin a likely purchaser by getting in communication with person represented by this number.

Desires Position as Manager or Assistant.

(1588) A man with twenty years' practical experience as manager, and an expert on cost and efficiency work, will take temporary position as manager or assistant during illness or absence of owner. Or will undertake to build up a business that has run down. Will guarantee satisfactory results. Prefers medium-sized plant with from four to eight cylinders and bindery, equipped for handling the better grades of work.

Instructor in Lithography and Offset Printing Wanted in Sweden.

(1589) A number of the largest lithographic concerns in Sweden have recently combined in order to raise the business to a higher level. They desire a man who is thoroughly acquainted with lithography and offset printing, and who will be willing to go there for a year and teach the latest and best methods. All inquiries will be promptly forwarded. Full particulars, including terms, should be given in first letter.

Desires Position as Ad.-man.

(1590) All-around printer, thirty-four years of age, twenty years at the trade, desires steady position as ad.-man on good weekly or daily paper. Understands layout work. Married. Sober and reliable. Will furnish samples of work.

Seeks Position as Layout-man.

(1591) Skilled specialist in the making of booklets, brochures, catalogues and folders, now employed by a large publishing company, would change to go with reliable printing concern or company desiring a man to handle its printing or advertising matter. Possesses knowledge, ability and experience in all branches of design, authorship, illustration and printing. Married. Strictly temperate. Exceptional references. New York city only.

Commercial Artist Seeks Opening.

(1592) A commercial artist with a little experience seeks opening in place where he can "work up." Small town preferred. Moderate wages to start. Will correspond and send samples of original drawings to parties interested.

Seeks Purchase of Job-office or Newspaper.

(1593) Young man of twenty-two years of age, good habits and excellent references as to character, ability, etc., would like to buy the whole or half interest in a small

up-to-date job-office; or would buy a working interest in a modern weekly or daily newspaper, on which he would have a chance to work himself up to a better position. Prefers Illinois or Indiana, and a live, progressive town of moderate size. Understands colorwork. Also served as feeder on jobwork and now holds a position as pressman.

Seeks Foremanship of Pressroom.

(1594) Pressman with many years' experience desires a position as foreman or head pressman in a medium-sized office. Has had experience on cylinder and platen presses. Always endeavors to run presses to make a profit.

Manager or Superintendent.

(1595) Man with years of experience in all branches of the printing trade — at present manager and estimator Printers' Board of Trade — would like position as manager or superintendent of an up-to-date establishment. Good executive, knows stock, can handle men to get best results, first-class estimator and cost-system man; strictly temperate: best references.

Seeks Position as Superintendent or Manager.

(1596) Printer with twelve years' experience as superintendent and manager would like such a position with a progressive printing concern. Understands estimating, cost systems, and can direct work in all departments. Can do good printing and turn out promptly. At present assistant superintendent of a plant doing a \$400,000 yearly business. Salary to start not less than \$40 a week. Good references.

Duplex Pressman Seeks Opening.

(1597) A position is desired by a No. 1 Duplex pressman, either eight, ten, or twelve page machine, on the Pacific coast. Has had all kinds of experience and can furnish the best of references. Married and sober. Would take foremanship of pressroom printing an evening paper and doing jobwork.

Pressman Seeks Position.

(1598) Young married man, twenty-five years of age, with eight years' experience as pressman, seeks position either on ponies or Gordons. Willing to go anywhere if salary is reasonable. References.

Would Connect with Live Newspaper.

(1599) Young man of twenty-seven, with nine years' experience in all-around work, would consider taking interest in an established business, if given position as foreman, superintendent or solicitor and collector, or a combination of all three. Can handle two-revolution presses; make up newspaper, magazine booklets; almost finished an I. C. S. course in advertising, and is able to coöperate with local merchants in handling their advertising; good solicitor and collector; knows prices and how to figure them. Salary, \$20 or more. Prefers Michigan, Ohio or Indiana.

Commercial Typographer and Layout-man.

(1600) An A-1 commercial typographer and layoutman desires position with a reliable firm appreciating good work and which is willing to pay a fair remuneration for its execution. Capable of handling all classes of commercial work, either in its execution or as a layout-man. Would consider position as layout, foreman or working foreman, or as the commercial man. Specimens of work appeared a number of times in the leading trade journals. Will go anywhere. Union. Married. Age twenty-six.

PROFIT OR LOSS IN TYPE-FACES.

After discussing in its April issue the advantages of extra condensed type-faces in making more compact and convenient books of various kinds, *Monotype* for May takes up the question of set and spacing, and aims to show that users of the monotype have an advantage over users

A NEW IDEA in machinery has been embodied in the latest construction of the Monotype, for, like "elastic" book cases, modern filing cabinets and composing room furniture, the Monotype is built up of units which may be combined to suit the needs of each individual printing office. Thus, the Monotype user can build up his equipment to suit his business exactly, since he can buy just the units required to fit his individual needs—the printer who chooses Monotypes uses "made-to-order" machines.

Fig. 1.

Eleven lines of a Monotype face (10-point 8A with 11J) cast on its minimum set (10).

of slug machines in that they can get more words in a given number of lines or can get a less number of words in a given number of lines at will, claiming incidentally the operator as against the method now in vogue of measuring the product by ems.

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The elastic principle has been applied to the set of the monotype so that the operator can at will set a fat or a

A NEW IDEA in machinery has been embodied in the latest construction of the Monotype, for, like "elastic" book cases, modern filing cabinets and composing room furniture, the Monotype is built up of units which may be combined to suit the needs of each individual printing office. Thus, the Monotype user can build up his equipment to suit his business exactly, since he can buy just the units required to fit his individual needs—the printer who chooses Monotypes uses "made-to-order" machines.

Fig. 2

Twelve lines cast from the same matrices used in Fig. 1. For same keystrokes the operator makes one more line (12 instead of 11) by "opening-up" the face (using 10% instead of 10 set).

lean face from the same font of matrices, as shown in $t_{\,\,\text{le}}$ accompanying table.

The slug-casting machines use fat or lean matrices for the same faces and thin or standard spacebands for wile

abc defghijklm nop qr stuvw xy z

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

10 set, 10 pt. 8A, same as Fig. 1 {length of lower} 12.83 10 pt. ems.

 $10\frac{3}{4}$ set, 10 pt. 8A, same as Fig. 3 (length of lower) 13.81 10 pt. ems.

10 set, 10 pt. 11J, same as Fig. 1 {length of lower} 14.34 10 pt. ems.

 $10\frac{3}{4}$ set, 10 pt. 11J, same as Fig 3 {length of lower} 15.43 10 pt. ems.

that the users of slug machines do not have this latitude, as the set of matrices and the sizes of spacebands are fixed and arbitrary; whereas, under certain circumstances, the

A NEW IDEA in machinery has been embodied in the latest construction of the Monotype, for, like "elastic" book cases, modern filing cabinets and composing room furniture, the Monotype is built up of units which may be combined to suit the needs of each individual printing office. Thus, the Monotype user can build up his equipment to suit his business exactly, since he can buy just the units required to fit his individual needs—the printer who chooses Monotypes uses "made-to-order" machines.

Fig. 2.

Twelve lines cast from the same matrices as used for Fig. 1. Setting identically the same matter, hitting the same keys, the operator adds a line (almost 10 per cent) to his output by wider spacing; the letters themselves are as closely fitted as in Fig. 1.

monotype gives a variation of fifteen per cent for the same effort. This contention of the Monotype Company is interesting in many ways, one of which is that it opens up the way to a consideration of means to measure the service of

or thin spacing. The elastic principle applied to the monotype is obtainable at an extra charge. The interesting point to printers is the question of measurement for serv-

A NEW IDEA in machinery has been embodied in the latest construction of the Monotype, for, like "elastic" book cases, modern filing cabinets and composing room furniture, the Monotype is built up of units which may be combined to suit the needs of each individual printing office. Thus, the Monotype user can build up his equipment to suit his business exactly, since he can buy just the units required to fit his individual needs—the printer who chooses Monotypes uses "made-to-order" machines.

Fig. 4.

Thirteen lines cast from the same matrices used for Fig. 1. Note that the same operator effort, the same keystrokes, produces two more lines (18 per cent more matter) because both methods of fatting have been used, see Figs. 2 and 3.

ice, as we have said before, and if the machine manufacturers in their struggles to serve the printer better are developing business methods as well as better machines, why so much the better for all concerned.

THE SMALLEST PRINTING ESTABLISHMENT IN THE WORLD.

So small as almost to escape notice and yet located on one of the principal down-town streets of New York, is one of the smallest, if not the smallest, printing establishments in the world. It is located at 162 Fulton street, jus west of Broadway. Fulton street, by the way, is the onl down-town New York street to run from river to river under the same name. The little printing-plant is in a tiny space left between the building on the corner of Fulton and Broadway and the "L" extension of the Evening Mail building. For some reason these two buildings do not quite join. There is a space of thirty-four inches between them, and it is in this tiny place that John W. Cunningham has set up a printing-plant.

he depth of this space is just six times the width, or 194 inches—a trifle over sixteen feet. The rent? Six hun /red dollars a year! And Cunningham says it pays him well, for he is right in the path of the hundreds of the sands going to and from the Jersey ferries and the Hunson Tube.

Cunningham is no novice at the printing business. For about fifteen years he has worked for others in the different New York shops and is a good printer. This space he now occupies as a printing-plant was used as a lemonade stand for a while, and he chanced to pass there one day and conceived the idea of starting in business for himself printing cards, using the little "store" as his headquarters. He at once sublet from the lemonade man, and as soon as he could (on the first of the year) took a ten-year lease at \$600 per year.

The door giving entrance to Cunningham's shop is sixteen inches wide. This is at the right-hand side and at the left, taking up the other sixteen inches of the inside width, is a show-window in which is located his printing-press. This is of course very small, with a platen only 5 by 7 inches, but it serves to print his cards. He does nothing else on the premises, but if a customer wishes other work done he knows where to take it so he can make a commission

If the proprietor stands facing the door, he fills the entire width of the establishment. He has to be careful not to lift his elbows suddenly, lest he get them scraped on the walls either side. His case and stock of cardboard is at the extreme rear and the one gas jet not only gives him ample light but also heats his office and pressroom abundantly.

Projecting from the show-window is a swinging sign-board which states that simple calling-cards will be printed within for 39 cents per hundred and business-cards for 50 cents — 300 for a dollar. His little press is kept humming all the time, and Cunningham is glad of the happy thought which led him to take the chance and invest his all in a real printing-plant of his own.

Across the street from him is old St. Paul's churchyard, where sleep in peace other pioneers—men whose names are imperishably engraved on the tablets of the nation's history. But none of them ever conceived and carried out a greater triumph than has John Cunningham with his littlest printing-plant in the world.

The following incident, rather amusing to the onlooker though probably not to the customer, recently occurred at Cunningham's shop, and is given as told by the reporter in the New York World:

John W. Cunningham, printer, is a slim young man, and although his shop at 162 Fulton street is only 34 inches wide and 194 inches long, he refers to it as "commodious." His eighteen-inch door he terms "spacious."

John Vishefsky, who lives at Avenue C and Twenty-second street, Bayonne, New Jersey, weighs three hundred pounds. He is a larger edition of Jim Jeffries, When Vishefsky stepped out of the Hudson tube yesterday noon he discovered he had no calling-cards. Noticing Cunning-ham's sign he stopped.

"Come in," invited the slender printer.

"Sure, I need some cards," replied Vishefsky, and he started to enter.

"But there he stuck," explained Cunningham, later. "When he took a deep breath the walls creaked. The glass in my door cracked. A crowd gathered. Some men grabbed him by the coat-tails and began pulling him out. I didn't want to lose a customer so I did my best to haul him in. We couldn't budge him either way.

"Finally Mr. Vishefsky said that if I would help push him out on the sidewalk he would give me my order from there. So I began to push. The others pulled and Mr. Vishefsky strained, and finally he was released.

"Mr. Vishefsky stood out on the street and gave me a liberal order for cards. I refused his offer to pay for the broken glass in the door. It is one of the risks of my business."

Vishefsky, who said he was employed by the Standard Oil Company, took the tube back to Jersey.



A SAP-SUCKER.
From the Historical Collection of H. W. Fay, De Kalb, Illinois.

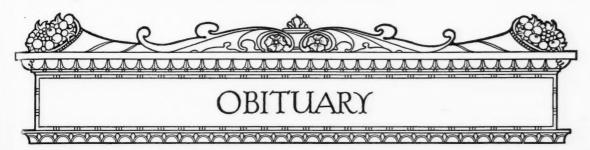


A GARDEN OF WILD FLOWERS.

From the Historical Collection of H. W. Fay, De Kalb, Illinois.

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Francis Fisher Browne.

Francis Fisher Browne, founder and editor of *The Dial*, a Chicago literary publication, died on Sunday, May 11, 1913, at Santa Barbara, California, where he had gone three weeks before, suffering from a nervous breakdown due to overwork.

Mr. Browne was born at South Halifax, Vermont, December 1, 1843, attended the high school and learned the

printing trade at Chicopee, Massachusetts. At the outbreak of the Civil War, he left school and enlisted with the Forty-sixth Massachusetts Volunteers. Later he studied law at Rochester, New York, and at the University of Michigan. In 1869 he became editor of the Western Monthly, later the Lakeside Monthly of Chicago. He was literary editor of The Alliance from 1868 until May, 1880, when he founded The Dial.

Mr. Browne was the author and editor of a number of books and collections, among them being "Everyday Life of Abraham Lincoln," "Volunteer Grain," a book of poems; "Golden Poems by British and American Authors," "Golden Treasury of Poetry and Prose," "Bugle Echoes," a collection of poems of the Civil War, Northern and Southern; also the "Laurel Crowned" series of standard poetry.

Mr. Browne was chairman of the Committee on the Congress of Authors at the World's Congress Auxiliary

of the Columbian Exposition in 1893. He was one of the founders and afterward made an honorary member of the Chicago Literary Club, an honorary member of the Caxton Club of Chicago and of the Twilight Club, of Pasadena, California.

The Dial, one of the most notable journals of literary criticism, has sustained an attitude of broad conservatism. Without pedantry it has upheld the standards of all that is worthy in literature. It reflected and does reflect the spirit that animated our friend. Wise, gracious and lovable, Mr. Browne was an adviser whose advice, however unpal-

atable, was given so sympathetically and benignantly that disappointment changed to inspiration and new resolves. *The Dial* has the distinguished honor of maintaining a high standard and increasing its prestige by merit chiefly.

Arthur M. Barnhart.

Arthur M. Barnhart, for forty-three years president and chief stockholder of Barnhart Brothers & Spindler, of

Chicago, died on Tuesday, May, 13, 1913, at his late residence, 4455 Drexel boulevard.

Mr. Barnhart was born at Hartfield, Chautauqua County, New York, on February 17, 1844. He was educated in the public and high schools of Hartfield, New York, and Schoolcraft, Michigan. After finishing school he spent a number of years in newspaper work in offices in Iowa owned and conducted by his brothers and himself.

Prominent as a publicspirited citizen, Mr. Barnhart was active as a member of the Legislative Voters' League and Civic Federation. He was a trustee of the Wesley Hospital and a governor of the Art Institute, and also a member of the Union League, South Shore Country, Press and Chicago Athletic Clubs.



Francis Fisher Browne

Berthold Huber.

Berthold Huber, the inventor and manufacturer of the Huber press, died in Taunton, Massachusetts, May 14, where he had lived

for many years. Mr. Huber was born and educated in Germany, and came to the United States as a young man. Being an inventor and mathematician of a high order, he became an employee of R. Hoe Printing Press Company, and afterward the Campbell Printing Press Company, as draftsman and designer. In 1883 Mr. Huber invented the flat-bed two-color press, and with W. K. Hodgman established the Huber Printing Press Company in Taunton, Massachusetts, where he became justly famous as a manufacturer of printing-presses. He also invented and built the aluminum rotary lithographic press and the flat-bed

sheet perfecting press. In 1903 the Huber-Hodgman Printing Press Company, greatly enlarged, succeeded the Huber Company, and now manufactures the Hodgman press, and Mr. Huber retired with an ample income to enjoy a well-deserved rest.

He was an inventor of high order, and some of his inventions were so fundamental as to be used to-day on all first-class modern printing presses, among these being the front fly delivery, first used by the Campbell Printing Press Company in the early seventies, and the transfer device on two-color presses, giving him exclusive control of this type of machine during the life of the patent.

Mr. Huber was a genial, lovable man, and always received the most loyal support from his associates. He was a very learned man, modest and retiring in his disposition, a fine citizen and loyal friend, loved for his cheerful disposition and genial nature.

Mr. Huber leaves a wife and two sons and two daughters to mourn his loss. He was an indulgent husband and father, a loyal friend, a good citizen, a considerate employer. His kindly face, genial manners and splendid personality will long be missed by those who knew him and all who came in personal contact with him will love his memory and honor his name.

THE ORIGIN OF PAPER.

The researches of Dr. M. Aurel Stein in Central Asia bearing on the ancient history of papermaking were described in the World's Paper Trade Review in its issue of October 28, 1904. Dr. Stein undertook a second antiquarian research expedition in Chinese Turkestan in 1906-8, under the joint auspices of the Government of India and the British Museum, the illustrated account of which was recently published by Macmillans under the title of "Ruins of Desert Cathay," providing some interesting details concerning early paper and papermaking.

Ancient Chinese tradition maintains that prior to the invention of actual paper, wood and silk were used, among other materials, for purposes of correspondence or record. In an old rubbish heap on a deserted site in the Lop-nor Desert, Doctor Stein found a strip of white silk inscribed with Kharosthi characters, which perhaps dated from the second or third century A. D. At that period, however at any rate in that district - official and other stationery was mostly of wood, in the form of strips a few inches in length by an inch or so broad. The central portion of one of these was hollowed out and smoothed down into the semblance of a rectangular tablet, on which the communication was written. Another piece of wood was then fitted into the hollowed-out space, covering it and thus serving the purpose of an envelope, the two pieces being secured by a cord and the knot sealed. This wooden stationery survived for many centuries, for Stein found examples of it at a ruined Tibetan outpost at Miran, dating from the eighth to the ninth century A. D. Paper was not made locally at that date, so that supplies of it being difficult to obtain the old wooden tablets continued in use there. Occasionally, however, sheets of strong, well-made paper turned up, apparently manufactured from fibers of the Daphne plant, which grew far away to the south, adjoining the Himalayan

The first discovery of paper in China is attributed by reliable historical texts to the year 102 A. D. In all probability, however, it dates still further back, as on the site of an old watch tower on the western extension of the Great Wall of China, Doctor Stein unearthed "one small roll after another of neatly folded paper," exceedingly thin and

brittle, on which were written communications in an unknown but Aramaic-like script. In close proximity to them were found records written on the wooden stationery just referred to, several of which bore precise dates (probably contemporary with those of the paper documents) corresponding to the first quarter of the first century A. D., or eighty to a hundred years prior to the alleged first invention of paper in China. When Doctor Stein returned to Europe from his second journey he submitted these ancien documents on paper to Prof. J. Von Wiesner, the chie authority on plant physiology as connected with the histor of paper manufacture, and he proved by a microscopica analysis of the material that the documents represented the earliest effort at present known in the production of ra paper. Extensive hoards of manuscripts on paper wer discovered by Doctor Stein in an ancient temple chambe near Tum-huang, which had remained walled up for nin hundred years. One roll was seventy feet long, made up. of course, of separate pieces pasted end to end, and abou a foot wide. The paper is described as yellowish in huc. strongly made, and remarkably tough and smooth. Some of the manuscripts had evidently been brought from Tibe, an early seat of Central Asian paper manufacture. Cortemporary with silk, wood and paper, another bookmakin; material was used in the districts referred to in the first few centuries of the Christian era - namely, palm-leaves. One well-preserved manuscript of this kind, consisting of some seventy leaves twenty inches long, is among those brought to England by Doctor Stein, who refers it to the third or fourth century A. D. at the latest. Among more recent paper manuscript was a long roll containing a Buddhist text in Chinese, printed from blocks, having a wood engraved frontispiece. This was dated 864 A. D., a much earlier period than that generally assigned to the establishment on a commercial basis, even in China, of the process of printing books from blocks. Another art of early origin still in use by the printer or bookmaker of to-day is stenciling. In some of the ancient Buddhist temples near Tunhuang, Doctor Stein saw walls decorated with long rows of small pictures of Buddha, all alike in outline and pose, stenciled on the plaster surface. Khotan, a town in the extreme west of the Chinese territory, still makes packingpaper of exceptionally good quality which Doctor Stein considered to be the best material of its kind in all that region. It is, of course manufactured by hand.

V.

PEN WM ALE

HABIT.

I trust everything, under God, to habit, upon which, in all ages, the law-giver as well as the schoolmaster has mainly placed his reliance; habit which makes everything easy, and casts all difficulties upon the deviation from the wonted course. Make sobriety a habit, and intemperance will be hateful and hard; make prudence a habit, and reckless profligacy will be as contrary to the nature of the child, grown to be an adult, as the most atrocious crimes are to any of your lordships. Give a child the habit of sacredly regarding the truth, of carefully respecting the property of others, of scrupulously abstaining from all acts of improvidence which can involve him in distress, and he will just as likely think of rushing into an element in which he can not breathe, as of lying, or cheating, or stealing.—

Brougham.

LITTLE THINGS.

Great results are oft the issue of small occasions. Providence uses little things for great issues, and things despised for ends of everlasting honor.—A. Phelps.

THE INLAND PRINTER | WANT ADVERTISEMENTS

A. H. McQuilkin, Editor.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U.S.A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

V L. 51.

JUNE, 1913.

THE INLAND PRINTER is issued promptly on the first of each month.
ims to furnish the latest and most authoritative information on all
ters relating to the printing trades and allied industries. Contribus are solicited and prompt remittence made for all acceptable

SUBSCRIPTION RATES.

On year, \$3.00; six months, \$1.50, payable always in advance. Sample copies, 30 Cents; none free.

St scriptions may be sent by express, draft, money order or registered etter. Make all remittances payable to The Inland Printer Company.

When Subscriptions expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

foreign Subscriptions.— To Canada, postage prepaid, three dollars: to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

ADVENTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertised

tising space.
THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England. RAITHEY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

England.

RAITHEY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

Penrose & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.

G. Hedeler, Nürnbergerstrasse 18, Leipsic, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

JEAN VAN OVERSTRAFEEN, 3 rue Villa Hermosa, Brussels, Belgium.

burg, South Africa.

Jean Van Overstraeten, 3 rue Villa Hermosa, Brussels, Belgium.

A. OUDSHOODEN, 23 Avenue de Gravelle, Charenton, France.

ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. Cash must accompany the order. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed. We can not send copies free to classified advertisers.

BOOKS.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all the different sizes of body type, and the nearest approximate weight of metal per 1,000 ems, if set by linotype or monotype machine. Price, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of books, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 63% by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

TO LOVERS OF ART PRINTING—A limited edition of 200 numbered copies of Gray's "Elegy Written in a Country Churchyard," designed, hand-lettered and illuminated in water-colors by F. J. Trezise. Printed from plates on imported hand-made paper and durably and artistically bound. Price, boxed, \$2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ESTIMATE INK CORRECTLY — Send for "Printer's Ink Scale" (chromatic); shows quantity of ink required for jobs, full instructions. Price, 25 cents. W. E. RADTKE, 121 Oklahoma av., Milwaukee,

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. \$1 by mail. THE INLAND PRINTER COMPANY, Chicago.

K FOR DESCRIPTIVE CIRCULARS, FREE. E. M. DUNBAR, 3 Rowena st., Boston, Mass.

BUSINESS OPPORTUNITIES.

ASTRA ESTABLISHMENTS — Importation-exportation, 82 rue Lafayette, Paris, France. Our house takes charge of the purchasing of all merchandise on commission and at the lowest prices; indicates the best sources for purchasing; procures for agents the representation of commercial firms; examines and finances the launching of good products and the exploitation of new inventions.

LA RECLAME UNIVERSELLE Advertising Agency and sister house of the "Astra Establishments," 182 rue Lafayette, Paris, France. Studies, advises and places all kinds of advertising in France and abroad; furnishes the addresses of all branches and categories, customers, tradesmen, agents and depositaries (or consignees); organizes the sale of all products in the French and foreign markets; write us at once.

FOR SALE IN SEATTLE, complete printing and bindery, established since 1897, manufacturing loose-leaf specialties, our exclusive trade besides a general job business; it will require \$20,000 to handle; net profits 20 per cent; owner must leave before October 1 on account of sickness; is at present in the Pulmonary Hospital until that time. Don't write unless you mean business; everything will be found better than represented; upon satisfactory assurance will permit intended purchaser thirty days to investigate to their entire satisfaction; never had labor trouble. LEWIS SEAR PRINTING & BINDING CO., Seattle.

FOR SALE — Interest in a first-class job office and bindery in best town of its size in Tennessee; enough business in town to run shop twice the size, if properly financed; we have shop but not capital; excellent opportunity for man with one thousand dollars. F 320.

GERMAN INCORPORATED COMPANY takes agency or manufacture of American patented or other machines and apparatus for the European market. DEUTSCHE MASCHINEN & PAPIER INDUSTRIE WERKE, 93-95 Luetzener Strasse, Leipsic, Germany.

Megill's Patent SPRING TONGUE GAUGE PINS \$1.20 per doz. with extra tongue



MEGILL'S PATENT

Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only \$4.80.

E. L. MEGILL, Pat. and Mfr. 60 Duane Street NEV

Megill's Patent DOUBLE-GRIP GAUGES \$1.25 set of 3 with extra tongues



SASKATCHEWAN NEWSPAPER FOR SALE — Located in one of the best towns on main line of the Grand Trunk Pacific Transcontinental; has waterworks, electric light, and is county seat and judicial center for large territory; business good for \$600 per month; splendid power plant; account ill health owner offers same at snap for man with cash, or on reasonable terms. Write THE HERALD, Scott, Sask.

FOR SALE—Complete ticket-printing plant; fully equipped, with presses, numbering heads, type, paper-cutter, wire stitcher, etc.; this includes a new 201½ by 26 Kidder Rotary Transfer Press; all in good running order; can be operated as it stands or moved; good deal for some one. THE AMERICAN TICKET CO., Toledo, Ohio.

FIFTEEN PER CENT NET PUBLISHING BUSINESS FOR SALE at right price; do you know of many publications yielding a larger average net income for years? Annual receipts upwards of \$60,000.

WANTED — A good live man, to open a printing-shop with a daily or weekly paper in connection; in a good live city, twenty miles from Chicago, Ill. F 306.

FOR SALE — Country newspaper and job office, located at Riverton, Ill. Address WARREN & CO., Springfield, Ill.

FOR SALE — An up-to-date job-printing plant; easy terms, must sell. 407 Foster bldg., Denver, Colo.

FOR SALE—A thoroughly organized and money-making printing business in Texas. M 928.

ENGRAVING METHODS.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc, at trifling cost, with my simple transferring and etching process; skill and drawing ability not required. Price of process, \$1; circular and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY — Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on name-plate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

FOR SALE — Rebuilt with absolute guarantee; Cottrell 2-Rev., 33 by 46; Whitlock 2-Rev., 39 by 52, 4 roller, front fly; Campbell Pony 2-Rev., 23 by 30, front fly, cylinder trip; Hoe Stop 29 by 42; cutters, 23 by 48; drum cylinders and job presses all sizes; wire stitching, perforating, slitting, secoring, bronzing, punching machines; send for illustrated list. RICHARD PRESTON, 167 E. Oliver, Boston, Mass.

FOR SALE — One Goss Clipper press, with full stereotype equipment; printing from four to eight page papers, seven or eight columns, at an average speed of eight thousand per hour; this press is in first-class condition, and for quick sale will make a bargain price, terms satisfactory to purchaser. GLENS FALLS PUBLISHING COMPANY, Glens Falls, N. Y.

FOR SALE — Krause Embossing Press, inking and heating attachments; 3 form rollers; printing surface, 7 by 8% inches; speed, 900 to 1,200 per hour; weight, 1,700 lbs. For price and further particulars address MILWAUKEE GUMMED LABEL & SEAL CO., Milwaukee, Wis.

FOR SALE — For \$150 — Morrison wire stitcher; %-inch capacity; used but a year; cost \$300; also 1 Latham punching machine, with ten dies; cost \$312, sale price \$175. JOURNAL PRINTING CO., Ractine, Wis.

FOR SALE — Bargains; Dexter Press Feeder, \$250; Automatic Roller Washer, \$200; Stippling Machine, \$250; Rotary Card-cutter (new) \$600. CHILTON COMPANY, Market and 49th sts., W. Philadelphia, Pa.

LINOTYPE, CANADIAN MODEL No. 3, with extra magazine, two molds, four fonts of two-letter matrices and extra sorts; good condition. IMPERIAL PUBLISHING CO., LTD., Halifax, N. S., Canada.

LINOTYPES FOR SALE—3 Canadian machines; 2 Model 1; 1 Model 3; good condition, all fully equipped with matrices, liners and blades. McALPINE PUB. CO., Halifax, N. S., Canada.

FOR SALE CHEAP — One 5-year-old 65-in. Cottrell press in first-class condition; guaranteed to register perfectly. THE B. & A. MA-CHINE WORKS, 317-319 S. Clinton st., Chicago, Ill.

LINO-TYPEWRITER — The typewriter "built like a linotype"; price reasonable; easy terms; agents wanted. BUCKNER LINO-TYPE-WRITER COMPANY (est. 1908), Berkeley, Cal.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth booksewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 634 Federal st., Chicago. WAN te enced futur

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LINOTYPE MODEL 3; excellent condition, with one extra magazine, two sets of matrices, liners and ejector blades. EDDY-PRESS CORPORATION, Cumberland, Md.

FOR SALE — Two Model 3 Canadian Linotypes, with very complete assortment matrices; plant in excellent condition. BARNES & CO., St. John, N. B., Canada.

LINOTYPE — Model 2, complete with motor, magazine matrices, lines and blades. SPRINGFIELD PRINTING & BINDING CO., Springfield, Mass.

FOR SALE — 2 jobbers, cutter, stones, type, all material, \$1,250; cost \$2,400; illness cause. F. A. MUNGER, 201 N. Winnebago, Rockford, Ill.

LINOTYPE — Model 5, with 5 magazines, 7 sets matrices; good suply of sorts, liners and blades. H. W. KINGSTON CO., St. Paul, Min.,

FOR SALE — Large assortment wood type, in three racks; best offer accepted. JOURNAL PRINTING CO., Racine, Wis.

FOR SALE — One Canadian Linotype, No. M-3204, in good condition. SYDNEY POST PUBLISHING CO., Sydney, N. S.

LINOTYPE FOR SALE — Canadian, Model 1. J. J. HARPELL, Board of Trade bldg., Montreal, Quebec.

FOR SALE - Roth power embossing press, in good order. F 315.

HELP WANTED.

Bookbinders.

BINDERY FOREMAN, familiar with blank-book, loose-leaf, edition, cloth, law, catalogue, novelty, pamphlet, commercial and job work, finishing, stamping, machinery, etc.; good mechanic, good executive ability, wants position. E 165.

Compositors.

WANTED — Compositor who is able to handle make-up and lock-up for both jobbers and cylinders; office the cleanest in the State; town of about 6,000; preferably one who has been working in small town or city; if you are a boozer or use tobacco during working hours, you need not answer this ad. GRAESSLE-MERSER CO., Seymour, Ind.

WANTED—Young man capable of installing and taking charge of small printing-plant to be operated in connection with the advertising department of a manufacturing concern in Newark, N. J.; must have expert knowledge of composition and be able to lock forms. Write, stating experience, wages wanted. F 330.

Editors.

WANTED — News editor on city newspaper in central Pennsylvania, of 10,000 circulation; must be sober, energetic, reliable, experienced, clean, aggressive and resourceful; good references. F 302.

Engravers.

WANTED — Manager of an engraving plant to do the highest grade of work possible on vignette half-tone work, color plates, Ben Day work, cover plates. Address THE REPUBLICAN PUBLISHING CO., Hamilton, Ohio.

Pressmen.

WANTED AT ONCE — Working foreman in an exclusive job shop employing 10 to 12 people; must be able to make small investment in business established 21 years and incorporated; must be an up-to-date compositor and one that can turn out the work, and no booze fighter. Send samples of work and wages expected when applying.

WANTED — By the advertising department of a manufacturing concern in Newark, N. J., about to install small printing-plant, young and competent pressman who would also be in a position to set type should occasion arise. Write, stating experience, wages wanted. F 331.

STEADY POSITION for a first-class cylinder pressman in a first-class print-shop in Kansas City. Give age, experience, references, salary been drawing, also salary expected; union or nonunion. F 333.

Rulers

EXPERT HIGH-CLASS RULER WANTED for loose leaf, Canada; must be capable of running modern department in the latest scientific manner. F 314.



MAKE MONEY

by attaching **NEW CENTURY FOUNTAINS** to your jobbers. The perfection of fountains. Will increase press output from 3,000 to 5,000 a day on steady runs.

increase press output from 3,000 to 5,000 a day on steady runs. No readjusting after washup or when changing impressions. One-screw ink feed. One-screw roller contact. Will not mark the print. Minimizes danger of offset by reason of uniform inking. Can be taken apart in a few seconds, with the fingers, without screw-driver or wrench. Will do the work of a long fountain without its disadvantages. It is a producer of RESULTS — More Impressions and Better Work. For Chandler & Price, Challenge, and all Gordon Presses.

Get a descriptive circular from your dealer or send to us.

THE WAGNER MFG. CO., Scranton, Pa.

WANTED — Resident printing salesman by good house using cost system, in thriving Southern city with fine climate; must be experienced in estimating; good presence; a hustler and developer; a fine future for man willing to work and who can deliver the goods. F 38.

MACHINERY SALESMAN—A good opening for first-class traveling alesman; one having folding or other special machinery experience pre erred; give full particulars as to experience, age and salary desire; applications will be considered confidential. F 323.

WANTED SALESMAN—A good job printing salesman; one who can gure on all classes of work; must be reliable; good position for the right man. Apply to THE ALVORD & PETERS CO., Sandusky,

e &

Stonemen.

TH JOSEPH MACK PRINTING HOUSE, Detroit, Mich., desires the ervices of a first-class stoneman familiar with the handling of bettr class catalogue work in black and colors; also first-class compose ors; equipment up to date; steady positions for good workmen, account of increasing business; state experience and salary expected.

WANTED—A first-class stoneman who understands thoroughly the imposition of forms for high-grade catalogues and colorwork; an up-1-date expert man desired; steady position; good wages. Address THI REPUBLICAN PUBLISHING COMPANY, Hamilton, Ohio.

INSTRUCTION

A B GINNER on the Mergenthaler will find the THALER KEYBOARD i valuable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want — No. 1, without ractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEY BOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, \$5.

SITUATIONS WANTED.

Artists.

WANTED — Manuscripts, advertising matter, etc., to illustrate, by high-grade illustrator and cartoonist; can also do designing and lettering; will gladly send samples or demonstrate ability; very reasonable proposition entertained; responsible firms only need reply. OMAR M. HIGHLEY, Converse, Ind.

Bookbinders.

BOOKBINDERY FOREMAN—Thoroughly experienced in pamphlet and catalogue binding, paper and die cutting, and lithographic fining, is open for position; twenty years of experience with two of the largest concerns; good executive, estimator, systematizer, resourceful, a resolute manager of help; highest credentials as to ability and character. F 305.

Compositor.

SITUATION WANTED—A-1 union compositor English and German, 11 years' experience on job, ad., make-up; go anywhere now or later. M. GRUNHAGEN, 121 W. 18th av., Denver, Colo.

ALL-AROUND PRINTER desires position as foreman of small daily, strong weekly or semi-weekly newspaper plant in the West; strong and efficient executive, coupled with knowledge of and ability in all departments; 24 years old; 8 years in trade; with lots of snap and go; free after May 15; salary commensurate with position. Address J. P. SIMPSON, Ainey, Wash.

SITUATION WANTED — Young man, 26, successful as foreman, who thoroughly understands his work and can care for Linotype, wants position; reliable, single. F 326.

Machinists and Operators.

LINOTYPE OPERATOR, at present employed, having had both job and newspaper experience, would like to make change; can set 4,500 to 5,000 an hour; will go anywhere; best of references; young man, single, sober, union. F 317.

UNION LINOTYPE MACHINIST wishes position; thorough mechanic, quick in repairing all troubles, can keep your machines going; steady, sober and active; married. F 316.

LINOTYPE OPERATOR — Lady wants position; 13 years' experience; thoroughly competent; union; day work preferred. E 270.

Managers and Superintendents.

WANTED — Position as superintendent; thoroughly familiar with all branches of printing from workroom to office; expert pressman; know how to produce high-grade work at minimum cost; forty years old and married. F 329.

WANTED — Position by practical man familiar with cost system; successful in handling men; good taste and mechanical ability. E 973.

Miscellaneous.

POSITION WANTED by young man with 14 years' experience in the manufacture and sale of machinery and supplies for printers, stereotypers, electrotypers and photoengravers; any position, other than outside selling, where extensive knowledge of above machinery is required and desired. F 325.

WANTED — A position by a pressroom foreman of twenty years' experience; thoroughly competent on all kinds and classes of work; an economical manager that will obtain the best results in the shortest possible time; can also estimate on work and fill position of superintendent; sober, steady and good reference. F 335.

WANTED — Position as foreman in pressroom; know how to produce work economically and satisfactorily; twenty years experience on high-grade presswork; ten years foreman in large pressroom. F 328.

PRESSMAN, cylinder, willing to invest in established printing-plant with honest party; best references. F 324.

Rulers.

FIRST-CLASS PAPER-RULER wants steady position; married, strictly

WANTED TO PURCHASE.

WANTED — To manage or purchase weekly paper in good town in Washington or Oregon, or near-by States. Address J. L. S., 401 King st., Medford, Oregon.

WANTED—Small job shop, Ohio, Indiana or Michigan town (latter preferred) of 5,000 or larger; give best cash price. F 313.

BUSINESS DIRECTORY.

Advertising Blotters.

BLOTTER ADVERTISING is a paying proposition if you put out something attractive, and possessing originality and snap; we furnish a unique three-color cut service and copy for blotters which will bring you business; price, \$2 per month; send for samples; a signature cut free with a six months' order. Wm. J. PLATT & CO., Bridgeport, Conn.

PRINT BLOTTERS for yourself—the best advertising medium for printers. We furnish handsome color-plates, strong wording and complete "layout"—new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Casemaking and Embossing.

SHEPARD, THE H. O., CO., 632 Sherman st., Chicago. Write for

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases for job and cylinder presses. 7-13

Copper and Zinc Prepared for Half-tone and Zinc Etching.

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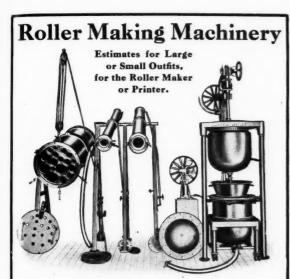
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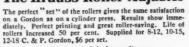
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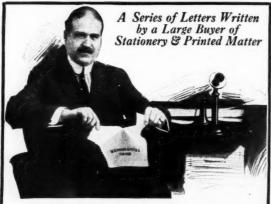
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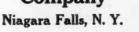
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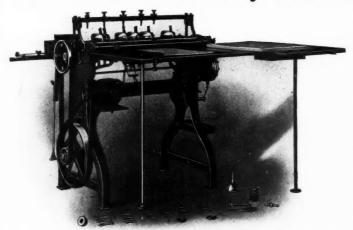
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WHY?

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ONE TRANSVEYOR SAVES THREE MEN'S WAGES

F properly routed and kept at work all day, a truckman can do four times the work with the Cowan Transveyor that he can with the ordinary truck. Therefore, three men can be displaced, with a corresponding saving in wages.

The function of any truck is that of a conveyor. Under old methods, every truck, while being loaded, is kept from its true function with a corre-

sponding increase in cost to the manufacturer. The Cowan Transveyor alone em-

bodies at all times the true function of a conveyor, in that it is working at the actual ransportation of material every hour of the day.

CONSTRUCTION AND OPERATION

THE Cowan Trucking System consists of an all-metal Transveyor, with low-hung frame and roller bearings. This is used in connection with inexpensive wooden platforms or "skids" which you can build in your own shop to suit your individual requirements. One Transveyor will serve 100 platforms. The Transveyor is rolled beneath a platform and handle pressed down. 2,500 to 3,500 lbs. may thus be easily elevated. It is automatically locked in place. After moving the load where desired, it is redeposited by elevating the handle. The Transveyor is never "tied up," but always ready for use. There is nothing to handle but one handle.

Write for a Copy of Catalog "B"





MATRICES MATRICES

STOP-LOOK

Interesting to Type Machine Users

We make type machine matrices. Let us know your requirements and we will make the faces you desire. Don't let the middleman induce you to accept a substitute face. We make and sell to type machine manufacturers. We save you from 30 to 100

We have the largest and best equipped matrix plant in the country.

The See us before buying elsewhere.

Specimen sheets furnished upon application

NATIONAL MATRIX CO.

FAYETTE AND FREDERICK STREETS BALTIMORE, MD.

To the Printer Who Has Just Lost an Order

The Service we have been telling you about might have saved it at a good profit.

Advertisers consider ideas before price. If you send us the specifications of any catalogues, booklets, or circulars, we will make suggestions that will help you land the business.

PRINTERS ARE FINDING IT PROFITABLE

Write Service Department

CHICAGO PAPER COMPANY

POLK ST. AND 5TH AVE.

20 PER CENT INCREASE IN WAGES

¶ That is the story of a New England graduate of the I. T. U. Course, who is working in a town where the scale is \$16.

The earnings of a graduate in British Columbia, working under a weekly scale of \$27.50, shows the same percentage of increase since he began the lessons.

¶ A foreman who took the Course, but who did not obtain an increase of wages, says—and his opinion is based on the knowledge of the value of compositors—that if he had to set type he would "cash in" what he had learned through the Course for \$5 a week—\$260 a year—more than the scale.

¶Mr. Compositor, this wage-raising course is open to you. Don't lose money by waiting—enroll now.

Full information by addressing

THE I. T. U. COMMISSION

632 SOUTH SHERMAN STREET CHICAGO, ILL.

Far in Advance of the Times

A prominent subscriber of this publication, a large dealer in New York City, in a letter dated July 25, uses the following language:

"I have heard it said on several occasions that INLAND STATIONER—BUSINESS EQUIPMENT JOURNAL—was undoubtedly the best magazine, but that it was ahead of the times. That was some time ago. Now I believe that business men have reached the point where they appreciate a publication of that kind."

Prosperous dealers and subscribers demand "boiled down" reading matter, free from piffle, birthday announcements, etc. The text matter must be of interest, up to date, right to the point, else they will not read.

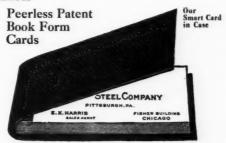
Send for sample copy if you do not know INLAND STATIONER—BUSINESS EQUIP-MENT JOURNAL—and be convinced of its high character.

Inland Stationer
Business Equipment Journal

632 Sherman Street, Chicago

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is not a gamble when you sell your customers the best business and calling cards the world affords—the famous

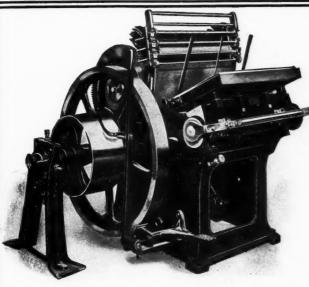


backed by the insistent ever-growing demand of the users of cards the world over. Used once, no other card ever satisfies. Don't that fact hit the heart of your business ambitions and tell you in plain common-sense business language that these cards will not only hold old customers but win you numerous new ones? Try it. Let these cards do to your business what they have done to the business of the makers of the cards, substantially established on 53 years of successful experience. Write to-day for prices to the trade and samples of these book form cards; cards are detached as used, all edges absolutely perfect; they reduce card expense because every card is used; always clean; always perfect; always together.

The John B. Wiggins Company

Established 1858

Engravers, Die Embossers, Plate Printers
52-54 East Adams Street Chicago



When Buying a Press There Are Many Points to Be Considered

In building the GALLY UNIVERSAL press, speed, durability and requirements of the hour were the three essential features carefully studied and carried out in construction.

The Gally Improved Universal Press

contains all of the features desired, and the discriminating buyer will, when buying, add to his equipment an asset worth while. The "UNIVERSAL" press will print everything from tissue to heavy cardboard; will cut and

emboss. For high-class half-tone or three-color work this press will stand alongside of all legitimate competition. Nothing can beat it. Every sale means a satisfied buyer, and every user of the UNIVERSAL will gladly tell you of his satisfaction at owning such a press.

We manufacture many other presses, fully described in an interesting catalogue which will be promptly forwarded upon request.

The National Machine Company, Manufacturers, Hartford, Connecticut

Sole Canadian Agents-MILLER & RICHARD, Toronto and Winnipeg

The Juengst Gatherer-Stitcher-Coverer

¶ WILL do five operations, namely, gather, collate, jog, stitch and cover at one and the same time, thus saving floor space and labor.

¶ The number of operators necessary to produce 3,000 books per hour, of ten sections, would be five.

Also

Juengst Gatherer-Wireless Binder

¶ WHICH does four operations at one time, namely, gather, collate, jog and wireless bind, producing 3,000 books per hour which lay flat when open, with five operators.

GEO. JUENGST & SONS, Croton Falls, New York

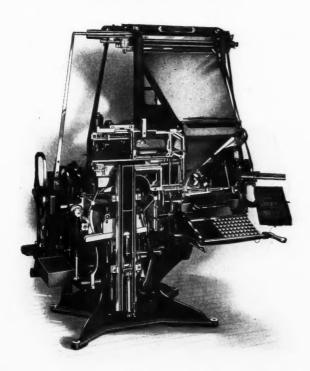
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THE ACME OF HIGH QUALITY

- ¶ Join the rapidly increasing number of *Intertype* users and save money.
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- ¶Before buying a needlessly expensive and needlessly complicated composing machine, investigate the *Intertype*.

\$2,150

f. o. b. Brooklyn, N. Y.

¶Orders must be placed in advance, as we are sold out considerably ahead of delivery.

¶ Matrices, Spacebands, Liners, Ejectors and All Supply and Repair Parts for Linotypes at 30 Per Cent Reduction.

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Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.



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Our Rubber Stamp Vulcan-izer will make semi-hard Rubber Dies, so that you can get a per Dies, so that you can get a good impression on any soft surface like Palm-leaf Fans, Burlap Bags, Corrugated Paper or any soft surface that would kill an Electrotype. Go into the Rubber Stamp business right and get one of our Vulcouires.

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Pencil and Pen Carbons

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This knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of superior manufacture. The blade runs the entire length of the handle and is of uniform temper throughout. As the knife wears, cut away the covering as required.

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Handled by one of these machines, however, the job is easy. And it will pile anything.

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SET of 10 CARDS for \$1.00

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embodies all the good points of similar tools and, in addition, has a number of exclusive time-saving, accuracy-insuring features not found in any other miterer. These features include a positive and permanently accurate *Point Gauge* that adjusts instantly and locks automatically, enabling you to

Miter to Points

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A Class by Itself

But that is not all. Any way you look at it — design, construction, finish, accuracy or convenience—you find it the "class"; the best and handiest miterer you ever saw.

Price \$20.00

Extension Gauge (60 to 160 picas) \$5.00 extra

You ought to have one Sold by dealers everywhere

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H.B. Rouse & Company

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THE QUICK BUNDLER

Saves

Time

It is used for tying up folded sheets to be stored, or printed sheets for delivery.

It requires little space and can be moved to the work, instead of carrying the work to the machine.

It is quick in action, as it stands in the most natural position for receiving the work when taken from the table, and can be loaded in one lift. The bundler has a backward slant so that the work will not fall forward.

It has stood the hardest tests and is fully guaranteed.

Messrs. Street & Smith, New York, find they can not get along without less than five. They say: "We find them all that could be desired in a bundler. It is well named, as it IS a Quick Bundler and the small space required to operate it is very much in its favor. The fact that we stack our work 12 feet high proves that the bundles are solid."

The Trow Directory Ptg. & Bookbinding Co., of New York, operate two. They say: "They are good upright bundlers, and we are very well satisfied with them."

J. B. Lippincott Co., of Philadelphia, advise: "We find it a very helpful piece of machinery. So much so that after using one for two or three weeks we ordered another, and find them quite a necessary addition to our bindery."

For further particulars and prices address

THE AUTOPRESS COMPANY

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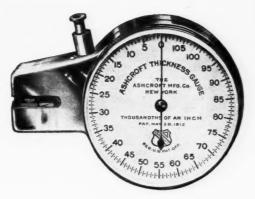


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Price \$20.00. Calf Skin Case, \$1.00 Extra In Canada \$25.00. Calf Skin Case \$1.25 Extra

If you don't, when purchasing paper, you must leave the important matter of weight and strength to some unreliable micrometer caliper, or to the men selling you the goods. By long years of experience, the expert has developed a "touch"; he can tell you, almost correctly, the weight of paper by feeling it with his fingers. Leaving it to this man, who "feel3" his way in paper buying, is pretty expensive. Supposing he does guess right, you have no way of proving it and neither has he; and again, there are just as many chances of his going wrong as right. Every time he goes wrong it costs you money.

There is a way that you can eliminate this extra expense—a sure, reliable and accurate way—namely, The Ashcroft Way, which is not guesswork, but plain black on white truthfulness. It tells you the bursting strength of any paper, be it tissue



The Ashcroft Thickness Gauge

Price \$10.00. Calf Skin Case, 50c Extra
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or Kraft; or thickness, in thousandths of an inch, of paper, leather, cardboard or any other sheet material.

The Ashcroft Paper Tester is a recognize standard for determining the strength of paper. The Ashcroft Thickness Gauge enables you to tell exactly the thickness of paper, cardboard or any other sheet material in thousandths of an inch.

These instruments are an absolute necessity to all who wish to secure the maximum value of their paper supplies.

A guarantee protecting the purchaser against any defects in workmanship or material, or against any inaccuracies in the instrument, is sent with each tester.

We have a few copies of a valuable book entitled "TESTING YOUR PAPER" left. Get your copy now.

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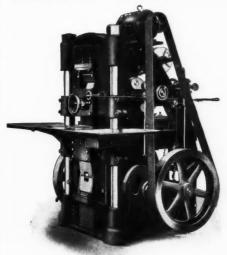
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Are noted for their excellence and economy of production, durability of construction and pronounced by the users as the BEST.

Our Company controls the manufacture and sale of the Demery Apparatus for steelplate work.

Manufactured in the following sizes:

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Mr. Printer and Publisher, this is your opportunity to meet the master minds of the profession, see the newest machinery and processes in operation, and enjoy the unusual entertainment features, including an all-day trip on Lake Erie. Reserve this week, September 1 to 6. Hotel reservations now being made.

Mr. Manufacturer and Jobber, this is your opportunity to place your product before the leading printers and publishers, as well as binders and photoengravers of six great States—5,000 in all. Your competitor will be there. Can you afford not to be represented? Within six weeks 60% of space has been reserved. Special plans have been made to minimize the expense and increase the effectiveness of your display.

Write to-day for full information, including floor places, etc.

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How to Make Money in the Composing-Room





By Saving It













I have been an employing printer for thirty years. I know how difficult it is to turn out profits in the composing-room. I know that the most expensive thing there is is time. To save time is to reduce cost and to increase profits.

I operate a composing-room employing one hundred and twenty-five men. Nine months ago I installed a device for justification in display composition that saves half the workman's time.

It is simple, ready to use at a moment's notice, and absolutely accurate. The machine is now saving over \$500.00 each month in the composing-room of the W. B. Conkey Company.

It is so valuable that I have formed a company to put it on the market. It is not for sale, but will be put out on year-to-year lease, at a price within the reach of all printers and newspapers.

Here Are Some of Its Advantages:

Your display composition of any kind, whether cuts, linotype matter, or hand composition can be done in one-third the time that is now used, besides saving the outlay for material.

You can make your own metal furniture, patent blocks and metal bases, and cut your bill for leads and slugs two-thirds.

The matter is justified instantly and accurately.

The metal for justifying can be used over and over again, so that there is absolutely no loss.

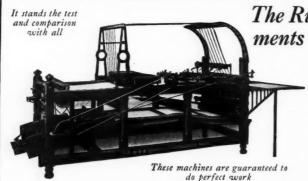
There is no possibility of pied forms, or slugs working up on press.

Machines will be ready for delivery July fifteenth.

Get in early by writing at once for particulars, mentioning this advertisement.

W. B. CONKEY, President HOT METAL COMPOSITION JUSTIFIER CO. HAMMOND, INDIANA

FURNISHED BY ALL DEALERS IN PRINTERS' SUPPLIES



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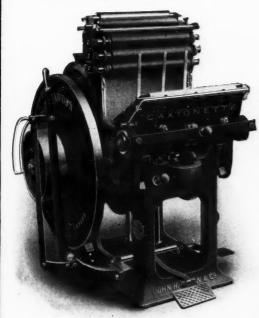
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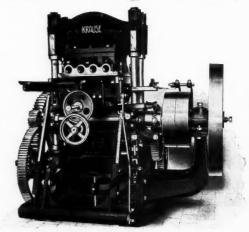
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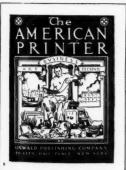
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linimum Lost Time imum Efficiency

For 31 years the Hamilton factories have been producing Printing-Office Furniture and Wood Type.

In all that time Quality has been the first consideration. The furniture we produce now is backed by this knowledge of the requirements of more than fifty thousand practical working printing-plants, covering a period of more than a quarter century. The element of experiment is thus reduced to the minimum. Why experiment in considering the purchase of new equipment?

In the new line of steel equipment this long experience in equipping the composing-room is a direct advantage. With a knowledge of what is required it is a natural step from wood to steel.

> The resulting product is practical, efficient, lasting.

> Distinctive features of Hamilton steel equipment are:

> Of first importance, one-piece construction, wherever possible, thus eliminating seams, joints and connections.

Cabinets are constructed with double walls with the angle of the case runs concealed between walls, eliminating all projections which might interfere with the easy running of the cases or

One-piece letter boards, stamped from a single sheet of heavy metal.

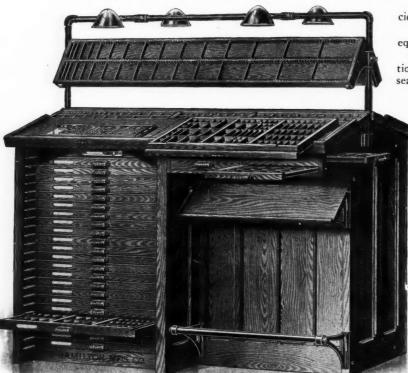
One-piece stamped steel paging galleys.

Type cases with steel covered fronts.

Hamilton Composing-Room Furniture saves labor by eliminating time lost in useless running about for material widely scattered and out of reach. This saving runs from 10 to 25%, according to statements from offices already equipped.

The saving in floor space runs from 25 to 50%. These figures represent vital factors in cost reduction.

Why not investigate? Let an expert demonstrate the possibilities. No order will be coming to us if our claims are not made good.



No. 4 Ad.-men's Cabinet in Wood Construction

New Ad.-man's Cabinet Nos. 3 and 4

This Cabinet combines all the good features found in other popular Composing Cabinets.

Extension front for type cases; mortised label holders; electric lighting for type cases and banks; copy drawers: sliding trays for quarter-size rule cases; supplementary galley bank; removable working top; adjustable two-faced overhead lead and slug bank; foot rails; mortise in bank with justifying lead and slug cases and with sliding working bank on which the type case is placed, thus making this justifying material readily available without removing the type case.

This Cabinet has two tiers of type cases, one on each side. Two men work at the cabinet, one from each side, without interruption, each having complete equipment at hand, both sides of the cabinet being exactly alike. Supplied in wood or pressed steel construction. Send for complete descriptive circular.

THE HAMILTON MANUFACTURING

Main Office and Factories, TWO RIVERS, WIS.

Eastern Office and Warehouse, RAHWAY, N. J.

ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

A New Variable Speed, Single-phase Alternating Current

CYLINDER PRESS **MOTOR**

That Will Save 35 Per Cent of Your Power Bill and Increase Your Output Remarkably

At last, after over 15 months' successful use in several large printing establishments we are ready to make formal announcement of a new

YLINDER PRESS MOTOR

which is destined to supersede all other motors where alternating current is used, in every plant in which the management makes a serious study of shop costs and efficiencies.



This new motor has what is known as an AUTO TRANSFORMER CONTROLLER - a device which permits of speed reduction without the usual waste of current.

Instead of consuming top-speed current at every speed, no matter how slow, as ordinary motors do, this motor reduces operating cost in proportion to every reduction in speed. In other words, OPERATING COST IS PROPORTIONATE TO PRESS SPEED—a feature offered by no other motor.

This new Kimble Motor gives you 18 forward speeds and 18 reverse speeds, and it will operate a press smoothly, at as low as one-fourth its maximum speed if desired - consuming only about one-fourth the electricity required for maximum speed.

To start a press usually requires a sharp pull on the line, which, of course, the meter registers. This new Kimble Motor starts its full load on 29 per cent of full load meter reading!

The Kimble Variable Speed Cylinder Press Motor will also carry heavier OVERLOADS without injurious heating than any other motors we know of.

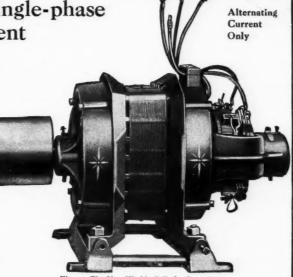


Fig. 1. The New Kimble Cylinder Press Motor.

THE CONTROLLER IS UNIOUE

It consists of a controller (Fig. 2) and a transformer (Fig. 3). The controller has two handles — the vertical operating handle and the horizontal safety handle.

The safety handle gives five large speed ranges, and the operating handle gives six small steps for each of these five—apparently 30 speeds—but these are made to overlap so as to give a convenient working range for each notch.

For instance, notch No. 1 in the scale of the small handle gives speeds from 800 to 1160 impressions per hour, divided into sixths by the large handle (800-875-950-1020-1090-1160).

No. 2 gives 1020 to 1370 impressions per hour. No. 3 gives 1230 to 1580 impressions per hour. No. 4 gives 1440 to 1790 impressions per hour. No. 5 gives 1650 to 2000 impressions per hour.

And each of these positions is split up into sixths similar to the sequence shown in No.1.

The small handle can not be moved unless the large handle is at its "off" position and the large handle can not be moved unless the small handle is locked in one of its positions.

positions.

When the pressman or feeder wishes absolute assurance that the press will not be started while he is at work on the form or anywhere under the press, all he needs to do is to lift off the small safety handle and put it in his pocket.



You have here at last a single-phase, variable speed, alternating current motor that is built especially for printing-presses, and which will

> Pay an Average of 10 Per cent a Month Dividends on Its Cost

as compared with any other type of motor you could install.

Send for Our New Catalog. It is Full of Valuable Information About the Power End of a Printing-Plant.

KIMBLE ELECTRIC COMPANY 635 NORTH WESTERN AVE.,

Now on Sale

Letters & Letter Construction

With Chapters on Design and Decoration

By F. J. TREZISE

New Ideas for Printers and Designers



ETTERS and Letter Construction" presents the subject in a new manner—gives you the information you want in the way you want it. It is not merely a book of alphabets—it is a book of ideas. It is written by the chief instructor of the I. T. U. Course of Instruction in Printing, and is based on actual experience instead of theory.

¶ Some of the features: "Letters and Letter Construction" contains chapters on Roman Capitals, Roman Lower-case, Italic, Gothic, Lettering in Design, Decoration and Type Alphabets. It contains plates showing the decoration of Decoration and Type Alphabets, available to references for designers. It contains

various periods and peoples—excellent references for designers. It contains instruction on the designing of decorative borders, initials, etc. It contains information regarding the principles of design—the application of lettering to practical work. It treats of methods of reproduction and gives ideas that facilitate work.

¶ It contains 160 pages and 131 illustrations, and is artistically bound in art canvas.

PRICE, \$2.00

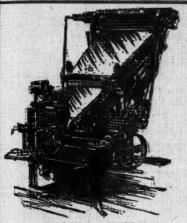
The Inland Printer Company, Chicago

632 Sherman Street

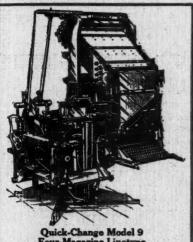
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Take a Look Ahead



Quick-Change Model 8 hree-Magazine Linotype



Your future success depends largely on your composingroom equipment.

Progressive printers of today are not content to follow obsolete methods, but are adopting

MULTIPLE MAGAZINE LINOTYPES

On account of their wider range and greater flexibility. They have been quick to recognize that

The Multiple Linotype Way Is the Modern Way

All two-letter Linotypes are covered by patents having a number of years to run. No Linotype having two-letter matrices, multiple magazines, or the other improvements which place the present machine far ahead of the earlier models, can be used without the consent of this company. Any person or persons counterfeiting or imitating our machinery, or using such goods, will be held strictly accountable in the courts.

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

CHICAGO: 1100 S. Wabash Ave. SAN FRANCISCO: 638-646 Sacramento St. NEW ORLEANS: 549 Baron

TORONTO-

RUSSIA SWEDEN NORWAY HOLLAND DENMARK

SOUTHERN EUROPE, AFRICA, AND THE FAR EAST: LA

The following is a list of Miehle Presses shipped during the month of April. 1913



THIS LIST SHOWS THE CONTINUED DEMAND FOR MIEHLE PRESSES

Nolley Advertising Agency Baltimore, Md 1	Atwell-Fleming Co Toronto, Ont
Previously purchased one Miehle. Dixie Printing CoSt. Louis, Mo1	Keystone Ptg. Co. of Pittsburgh. Pittsburgh, Pa
Previously purchased five Miehles.	The Gill Press Co., Inc Pittsburgh, Pa.
U. S. Sample Co	Curtis-Johnson Ptg. Co Chicago, Ill
M. Kaber & Son Cleveland, Ohio 1	American Colortype CoChicago, Ill.
Previously purchased two Miehles.	Previously purchased for this and other branches
The Tyrone Herald Tyrone, Pa 1	seventy-five Michles.
Detroit Saturday Night Co Detroit, Mich 1	Livermore & Knight Providence, R. L
The Grossman Paper Box CoCleveland, Ohio 1	Bank of Nova Scotia Toronto, Ont
New York Evening Post Co New York City 1	Previously purchased one Miehle.
Previously purchased four Miehles.	Parnell PressSpringfield, Mass
The Schonbar Printing Co New York City I	Wilson Bros. Co., Printers Rockford, Ill.
Max Lau Colortype Co	The Deseret News Salt Lake City, Utah
Canadian Messenger Press Montreal, Que 1	Previously purchased six Miehles.
St. Joseph's Home Jersey City, N. J 1	J. L. Thwing
Previously purchased one Miehle.	J. & P. Coats, Inc
The State Journal Co Prankfort, Ky 1	Previously purchased one Michle.
Previously purchased three Michles.	Southam Press, Ltd
acob Zaller New York City 1	· · · · · · · · · · · · · · · · · · ·
Art Color Printing Co	Harrold Press
Pathe Freres Jersey City, N. J 1	The Fischer Press New York City
Peter J. Carey New York City 4	Previously purchased one Miehle.
Rockwell-Barnes Co Chicago, Ill 1	Zeese-Wilkinson Co New York City
Previously purchased two Miehles.	Previously purchased fifteen Michles
Glens Falls Pub. Co	John B. Stetson Co Philadelphia, Pa
Previously purchased three Miehles.	Previously purchased two Miehles.
Stettiner Bros,	Gazette-News Co Daytona, Fla
	Henry M. Hall
S. C. Toof & Co Memphis, Tenn 2	Neely Printing Co
Previously purchased five Miehles,	Fachse & Deinhart Co
West Publishing Co	Acme Printing CoMilwaukee, Wis
Sullivan Ptg. Works Co	The Otto Zimmerman & Son Co. Cincinnati, Ohio
Previously purchased seven Michles.	National Capital Press
Walcutt Bros. Co New York City 2	Previously purchased two Michles.
Jubelman Pub. Co	Presses shipped to Europe during April
Previously purchased one Miehle.	Previously shipped to Europe, 705 Michles.

Miehle Printing Press & Manufacturing

SALES OFFICES IN THE UNITED STATES

Chicago, 1218 Monadnock Blk. New York, N. Y., 38 Park Row

Dallas, Texas, 411 Juanita Building Boston, Massachusetts, 164 Federal Street

Portland, Oregon, 506 Manchester Building

San Francisco, California, 401 Williams Building Atlanta, Georgia, Dodson Printers Supply Company

Philadelphia, Pennsylvania, Commonwealth Trust Building

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Nine acres of floor space devoted exclusively to the manufacture of

two-revolution

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des Presses Typogr. Michle, 7 Rue Laffitte, Paris, France

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"Herm. Stolts & Co., Avenida Central, "

Williamson, Ballour & Co., Santiago and Valparaiso, Chile Parsons Trading Co., Boenos Aires, Mexico City and Havana